

STAR TREK

THE MAGAZINE



MARCH 2003
VOLUME 3 ISSUE 11
PUBLISHED MONTHLY
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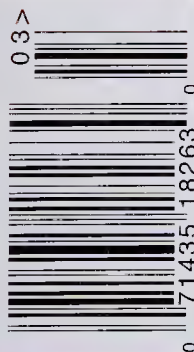


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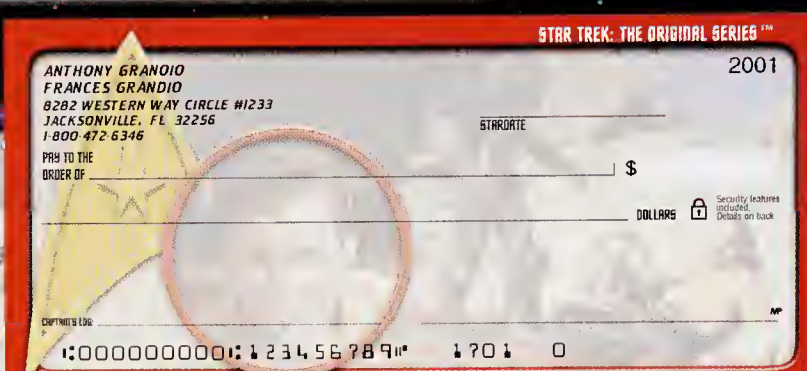
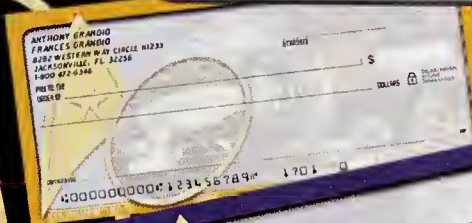
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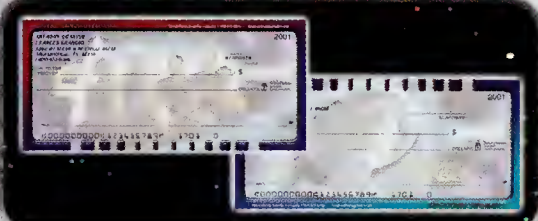


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THIS MONTH

Editors' Letter

This month, we continue to take a close look at *STAR TREK NEMESIS*. We finally caught up with Patrick Stewart, who says that he's prouder of the latest movie than any of the other *STAR TREK* films; and writer John Logan returns to tell us about the things that nearly found their way into the story including appearances from Spock and Sela. We stayed behind the scenes to talk to Syd Dutton, and CG artists John Teska and Pierre Drolet who reveal how *NEMESIS*'s opening shot of Romulus became increasingly sophisticated until you could fly right through the city. We've also talked to conceptual artist Tom Southwell about the storyboards Stuart Baird used during filming, drawn mostly by Tom but also fellow artists David Negrone, Jr. and Tom Jung.

We've also gone back to *STAR TREK: THE NEXT GENERATION*'s days to take an in-depth look at the show's sixth season which included groundbreaking shows such as 'Tapestry,' 'Chain of Command,' and 'Frame of Mind.' Among other things the show's creators reveal that they seriously considered killing Will Riker in 'Second Chances' and replacing him with his transporter double Tom. We also talked to the show's first guest star, Michael Bell, who played Groppler Zorn in 'Encounter at Farpoint,' and property master Alan Sims recalls an early show where he contributed his pets, and even his wife, to help create one of the sets.

Then we turn our attention back to the movies to talk to John Eaves about the design of the *U.S.S. Enterprise NCC-1701-E*, which made its debut in *STAR TREK: FIRST CONTACT*. He remembers that he wanted to create a ship that looked good from every angle, but was still true to Matt Jefferies's design for the original *Starship Enterprise*. Another of *STAR TREK*'s best-known illustrators, Rick Sternbach, has written a piece for us on how the *U.S.S. Prometheus NX-59650* – almost a victim of the Romulans – came into being, and how it splits into three separate parts.

In his semi-regular column another of our *STAR TREK* behind-the-scenes experts, Bradley M. Look of Michael Westmore's makeup department, describes the creation of alien makeups. And, in another of our series of articles looking at *STAR TREK* comics we turn our attention to Malibu's *STAR TREK: DEEP SPACE NINE* series.

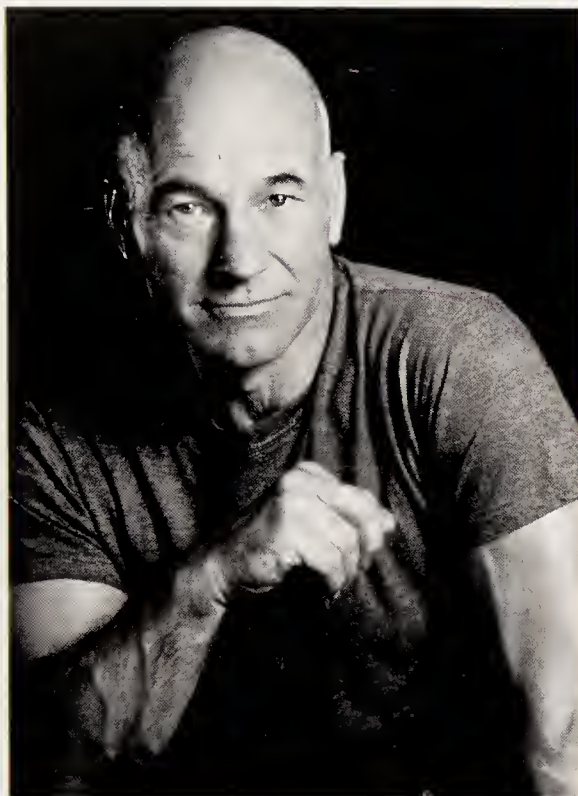
This month's briefings range from an in-depth look at *Enterprise NX-01* to a section on Starfleet's starbases, and our main character briefing is on the Emergency Medical Hologram, best known as *STAR TREK: VOYAGER*'s Doctor.

Next month, sadly, sees the final issue of *STAR TREK: The Magazine*. Bringing four years of coverage to a close, we're taking the opportunity to visit *STAR TREK: DEEP SPACE NINE* to celebrate the start of the series' release on DVD. Our star interviewee is Nana Visitor, who recalls her time as Kira Nerys; we've also talked to Casey Biggs, better known as the Cardassian Damar, and we have a rundown on Benjamin Sisko. And, as the new movie continues to be released around the world, we're wrapping up *STAR TREK: THE NEXT GENERATION* with a feature on its seventh and last season.



The Editors

THIS MONTH



Patrick Stewart

After more than 15 years as Captain Jean-Luc Picard, Patrick Stewart returned to the role with relish in *STAR TREK NEMESIS*. He is delighted with the movie, having especially enjoyed having some fun as Picard in the desert-planet chase sequence, and hopes the cast will be reunited in the future; meanwhile, he's set to star in a TV movie of his company's production of 'The Lion in Winter,' costarring Glenn Close, and will then be returning to the stage in London and New York.

Michael Piller

Few people have had as big an influence on *STAR TREK* as Michael Piller. As the head of the writing staff he was instrumental in turning *STAR TREK: THE NEXT GENERATION* into a ratings phenomenon. He then co-created both *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*, before leaving the franchise to create 'Legend.' His company Piller² currently produces the hit series 'The Dead Zone.'



Ronald D. Moore

Ron Moore is one of the most respected writers in the history of *STAR TREK* — a fan who joined the staff and wrote dozens of classic episodes including 'Relics,' 'Tapestry,' and 'It's Only a Paper Moon.' After leaving *STAR TREK* he became an executive producer on 'Roswell.' He is currently working on a new 'Battlestar Galactica' miniseries, and a series for HBO called 'Carnivale.'

Illusion Arts and Eden FX

Illusion Arts is one of the most respected matte painting companies in Hollywood. Its founder Syd Dutton trained under Albert Whitlock Jr., who created paintings for the original *STAR TREK*. On *NEMESIS*, Arts worked with John Teska and Pierre Drolet, who both work on *ENTERPRISE* for Eden FX.

Tom Southwell

Tom Southwell worked as a conceptual artist on *STAR TREK NEMESIS*, and was mainly involved in producing storyboards alongside director Stuart Baird. Tom's other projects as an artist include 'Blade Runner' and 'Mission: Impossible,' and he has also worked as an art director and production designer.

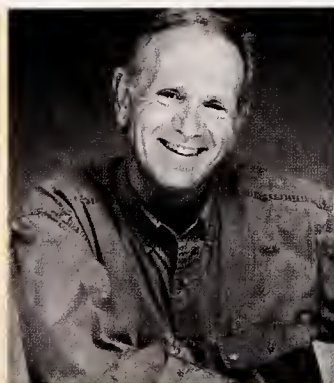
John Logan

The man who wrote *STAR TREK NEMESIS* is one of the hottest screenwriters in Hollywood. He won a Writer's Guild award for his TV movie 'RKO 281' and was Oscar nominated for his work on 'Gladiator.' Since completing *NEMESIS* he has written two movies for Dreamworks, the soon-to-be-released 'The Last Samurai' for Tom Cruise, a Howard Hughes biopic for Martin Scorsese, and a sequel to 'Gladiator.'



Michael Bell

STAR TREK: THE NEXT GENERATION's very first guest-star played Groppler Zorn, leader of the Bandi, in 'Encounter at Farpoint.' Michael was delighted at the opportunity to play the misguided Zorn, even though he'd originally tested for the role of Q. He went on to guest-star in two episodes of *STAR TREK: DEEP SPACE NINE*, and since then has played many TV and theater roles.



John Eaves

Concept artist John Eaves was responsible for designing all the ships we saw in *STAR TREK NEMESIS* from the *Scimitar* to the *Argo* shuttlecraft. He has worked on all of the *STAR TREK: THE NEXT GENERATION* movies and says his proudest achievement was designing the *U.S.S. Enterprise NCC-1701-E*.

Rick Sternbach

Concept artist Rick Sternbach is a veteran of the *STAR TREK: THE NEXT GENERATION* and *STAR TREK: VOYAGER* art departments and has had a profound influence on the look of the *STAR TREK* universe. One of his favorite design assignments was the *U.S.S. Prometheus NX-59650*.

Alan Sims

Property master Alan Sims spent 14 years working on *STAR TREK: THE NEXT GENERATION* and *STAR TREK: VOYAGER* where he was responsible for everything from alien weapons to livestock. He is an occasional contributor to the magazine and is one of the authors of 'STAR TREK Aliens and Artifacts.'

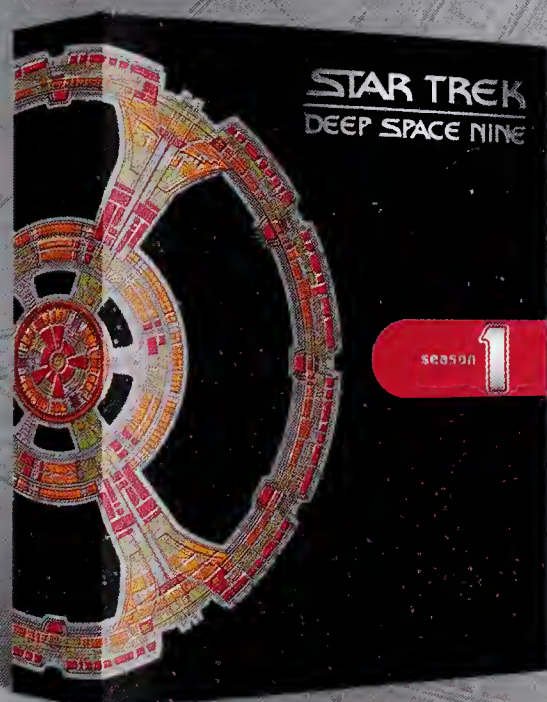
Bradley M. Look

Before joining the *ENTERPRISE* staff, makeup artist Bradley M. Look had worked on two *STAR TREK* feature films, and *STAR TREK: VOYAGER*. He is also one of the co-authors of 'STAR TREK Aliens and Artifacts' and writes an occasional column for the magazine about the history of *STAR TREK* makeup.

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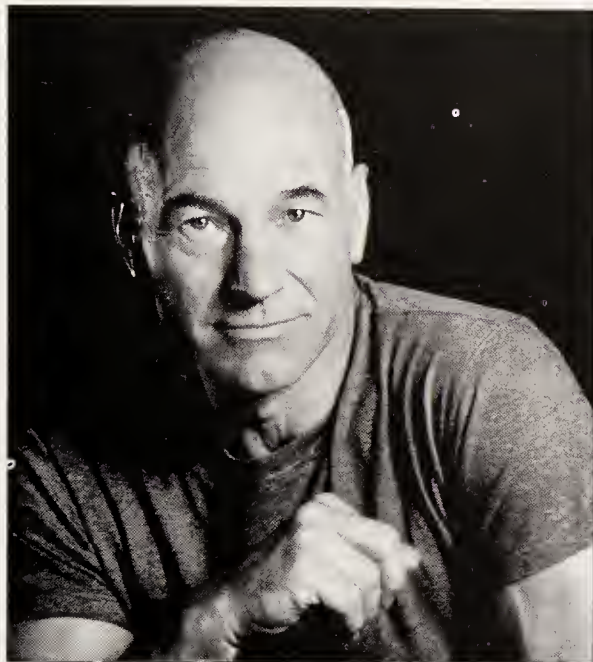
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We find out how the detailed Romulan city was created for *STAR TREK NEMESIS*.

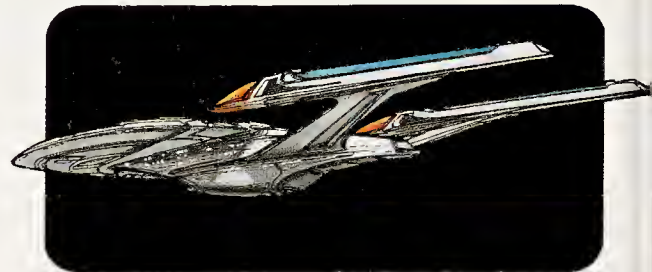


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Briefing 1 ENTERPRISE NX-01

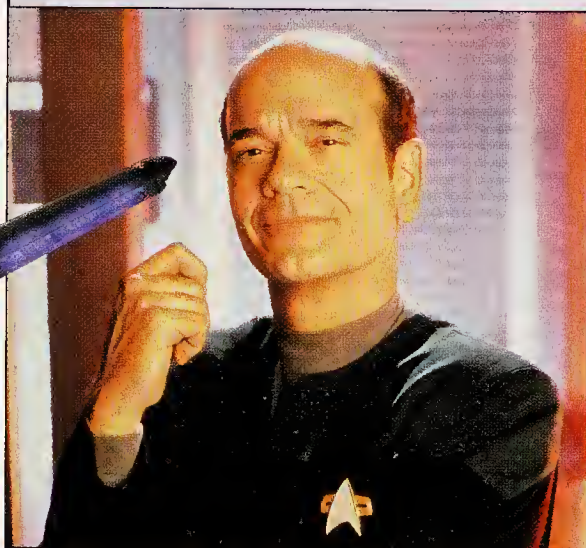
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- ENTERPRISE NX-01: CG Views
- ENTERPRISE NX-01: Sickbay
- ENTERPRISE NX-01: EVA suits
- ENTERPRISE NX-01: Uniforms



We provide you with detailed information on ENTERPRISE NX-01, with fold-out illustrations of the main bridge and sickbay, and also take a look at the uniforms worn by the crew.

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70 Classifying Alien Life Forms

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Briefing 3

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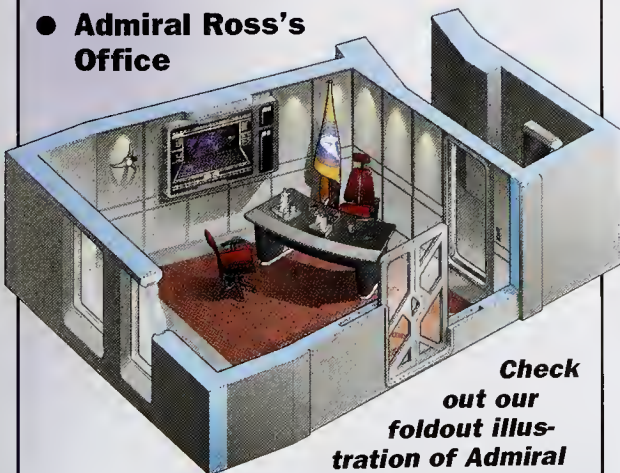
Stations

pages 73-81



We take a look at *DEEP SPACE STATION K-7* and its facilities, including the bar.

- **DEEP SPACE STATION K-7**
- **Mr Lurry's Office**
- **Grain Silo**
- **Station Bar**
- **Starbase 375**
- **Admiral Ross's Office**



Check out our foldout illustration of Admiral Ross's office.

Bonus Briefing

U.S.S. ENTERPRISE

NCC-1701

pages 82-85



Our bonus briefing focuses on two of the *U.S.S. ENTERPRISE NCC-1701's* bridge consoles.

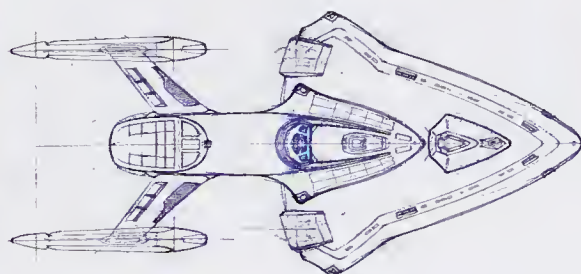
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We talk to illustrator Tom Southwell about the storyboards he put together to help director Stuart Baird plan the filming of *STAR TREK NEMESIS*.

92 Designing the *PROMETHEUS*

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Rick Sternbach shows us some of the alternative designs he came up with for the *U.S.S. PROMETHEUS NX-59650*.

Briefing 4

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- **The Nausicaans**
- **The Devidians**
- **The Yridians**



We take a look at some lesser known 24th century aliens, including the Yridians, who trade in information.

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A potted history of Malibu Comics' *STAR TREK: DEEP SPACE NINE* series.

112 *STAR TREK* Stories

Find out what inspired the look of the Remans' ears and how they were made.

Andorians back on ENTERPRISE and Tholians make their debut

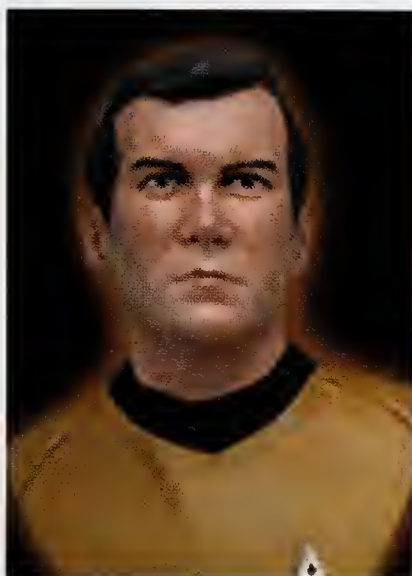
Several familiar faces were back on the lot at Paramount Pictures to film episodes of *ENTERPRISE* toward the end of last year. Jeffrey Combs reprised his role as the Andorian Shran in an episode that is due to be aired this February. He was joined by another *STAR TREK* veteran Suzie Plakson who is best known for her portrayal of Worf's mate K'Ehleyr, but also played the female Q in *STAR TREK: VOYAGER*'s 'The Q and the Grey.' A few weeks earlier Roxann Dawson was on hand to direct her fourth episode of *ENTERPRISE*. An alien race also made a return of sorts – the Tholians who were last seen in the 1968 episode 'The Tholian Web' are making their debut in *ENTERPRISE* this year.



Suzie Plakson, who played K'Ehleyr will be making an appearance on *ENTERPRISE*.

Leonard Nimoy ready to retire

After spending more than 50 years acting and directing, Leonard Nimoy has announced that he is entering semi-retirement and will only accept jobs that can be completed in one or two days and don't take him away from home. Leonard will, however, continue to be an active photographer. Last year he released a book of photography called 'Shekhina.'



STAR TREK busts on the way

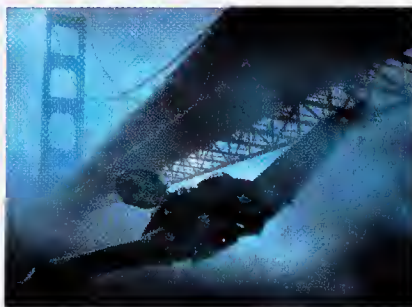
Sideshow Toy has received the Paramount endorsement for its range of collectible polystone busts. The newly-acquired license allows the company to produce busts from the entire *STAR TREK* universe, including all the film releases and TV shows that form the franchise, so there should be quite a range to select from. The initial release, taking place in March 2003, will include some of the most popular characters from the original series, including Captain James T. Kirk and his Vulcan science officer Mr. Spock. Collectors will be pleased to know that the rest of the bridge crew will be released later in the year. *TNG* fans will not be disappointed either, with the second *STAR TREK* collection set to be released in May 2003. The initial batch will include Captain Picard and Lt. Commander Data, but releases will continue throughout the year with Lt. Geordi La Forge, Lt. Worf, Commander Riker, and Counselor Troi.



Leonard has said that he is no longer actively seeking work as an actor.

STAR TREK IV Special Edition DVD due in March

Paramount Home Entertainment have announced that a special collector's edition DVD of *STAR TREK IV: THE VOYAGE HOME* will be released on March 4. The two-disc set will feature the original theatrical version of the movie with a commentary by director Leonard Nimoy and his co-star William Shatner. The second disc will be loaded with 12 new featurettes, storyboard archives, original interviews with the stars that were recorded when the movie was released, and the original theatrical trailer. The featurettes will cover a wide variety of subjects including, 'Kirk's Women,' a Gene Roddenberry scrapbook, the Vulcan language, examinations of location shooting and sound design, and two visual effects features.



The special edition of *STAR TREK IV* will be spread across two discs.

R.I.P. Parley Baer

Actor Parley Baer, who played one of the Nechani council members in the *STAR TREK: VOYAGER* episode 'Sacred Ground,' died November 22 at the age of 88. Baer made more than 1,000 TV appearances and is probably best known for his role as Mayor Stoner in 'The Andy Griffith Show.'

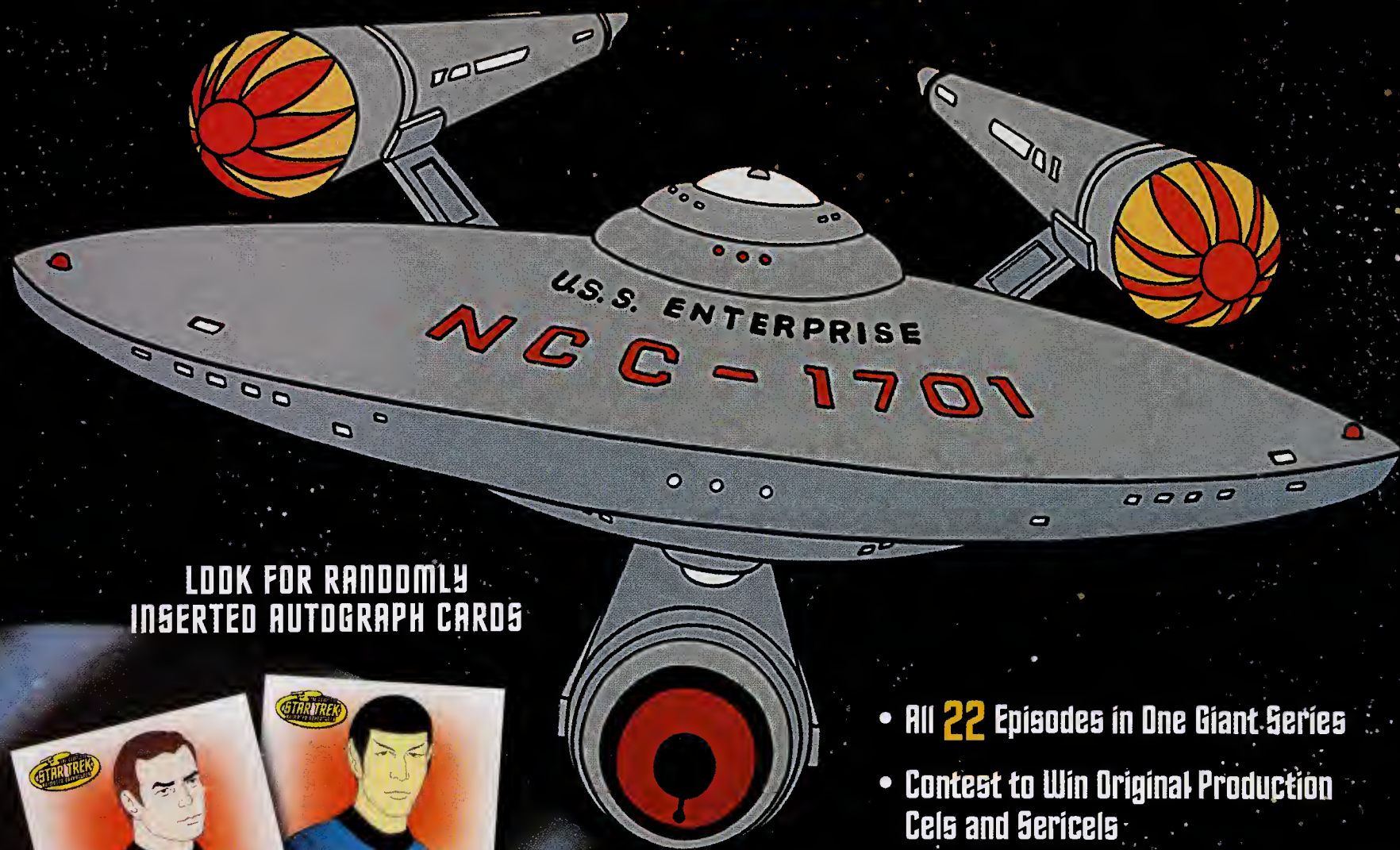
Ronald D. Moore heads to Carnivale

STAR TREK: THE NEXT GENERATION and *STAR TREK: DEEP SPACE NINE* writer-producer Ronald D. Moore is heading up the writing staff for a new HBO series called 'Carnivale,' which is expected to debut later this year. The series is set during the Depression era and follows a carnival as it travels across the dustbowl. It stars John Fleck (who plays the Suliban Silik on *ENTERPRISE*) as Gecko the Snake Man.

News in Brief

● *STAR TREK* actors Rene Auberjonois, Robert Duncan McNeill, and Armin Shimerman were among 104 celebrities who signed a letter urging the United States to pursue diplomatic options in Iraq and to try to avoid military action.

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Guests for March 28 include Robert Beltran, Tim Russ, Robert Picardo, Ethan Phillips, Alan Ruck, and Jennifer Lien. Guests for March 29: William Shatner, Leonard Nimoy, James Doohan, George Takei, Nichelle Nichols, Walter Koenig, Grace Lee Whitney, Wil Wheaton, and Armin Shimerman. Guests for March 30: Michael Dorn and Marina Sirtis.

For more information visit www.startrek.com.

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Books – February

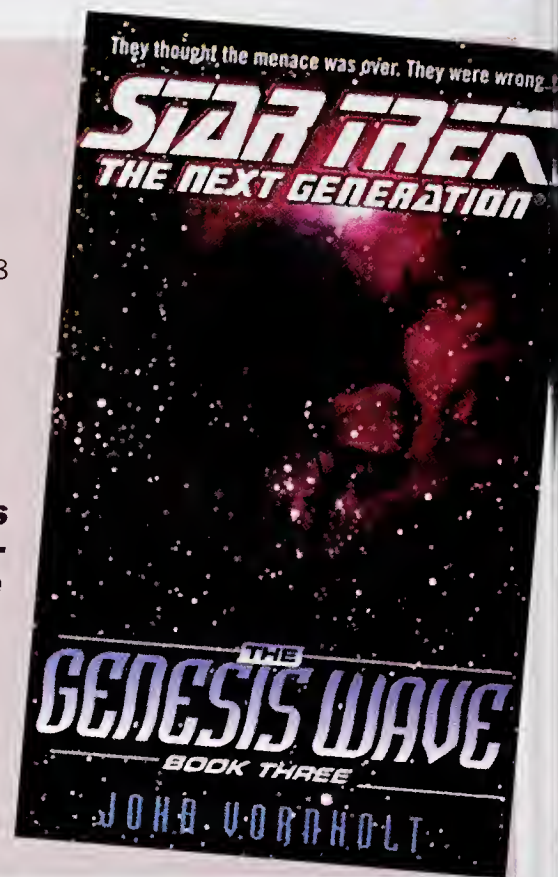


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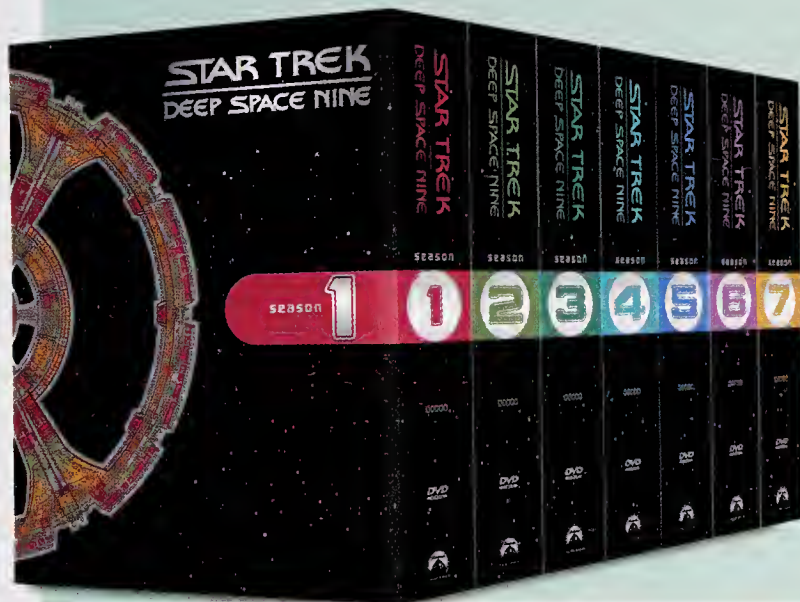
STAR TREK: DEEP SPACE NINE Season One DVD Box Set

This February, the first season of *STAR TREK: DEEP SPACE NINE* will be released on DVD. The box set contains more than 16 hours of *STAR TREK* entertainment and spans six DVDs. Those familiar with *STAR TREK: THE NEXT GENERATION* on DVD will also know to expect hours of bonus material, and this first season release is no exception: 'DEEP SPACE NINE: A Bold Beginning' contains interviews and behind-the-scenes footage from the pilot episode, and a feature on the original *Deep Space Nine* model. 'Michael Westmore's Aliens: Season One' offers an in-depth look with *STAR TREK*'s leading makeup artist into the creation of the Bajorans, Cardassians, and Ferengi. In 'Secrets of Quark's Bar' Penny Juday reveals the props used to create Quark's exotic beverages, and 'Crew Dossier: Kira Nerys' features interviews with Nana Visitor and Ira Steven Behr on the development of *Deep Space Nine*'s Bajoran officer.

Each season will be released separately and will include 6 DVDs with over 16 hours of footage – that's over 100 hours of *STAR TREK* entertainment.



The first season of *STAR TREK: DEEP SPACE NINE* on DVD includes bonus material such as a featurette on the Bajoran Major Kira Nerys.



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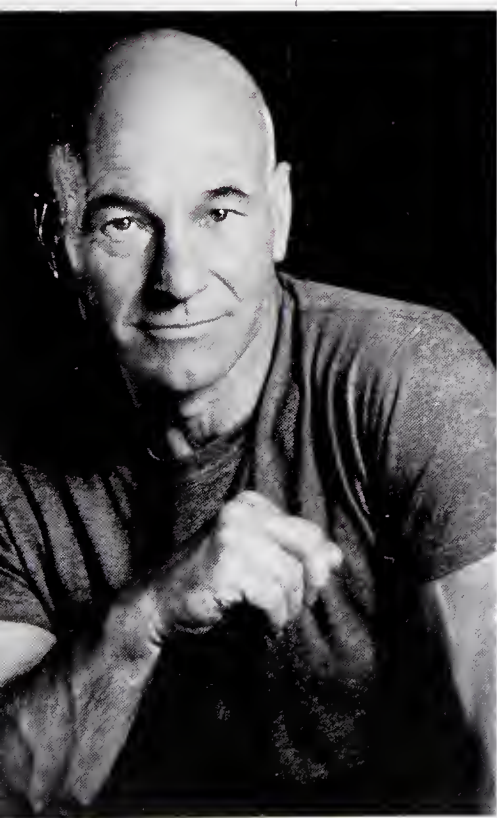
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Patrick Stewart

“We wanted to make a movie that would reinvigorate what we’d been doing before.”



“I don’t want it to be the last time”

STAR TREK NEMESIS saw the ultimate challenge for Jean-Luc Picard: an adversary who is his younger self. We talk to Patrick Stewart about the latest – and possibly last – adventure for Captain Picard and his crew.



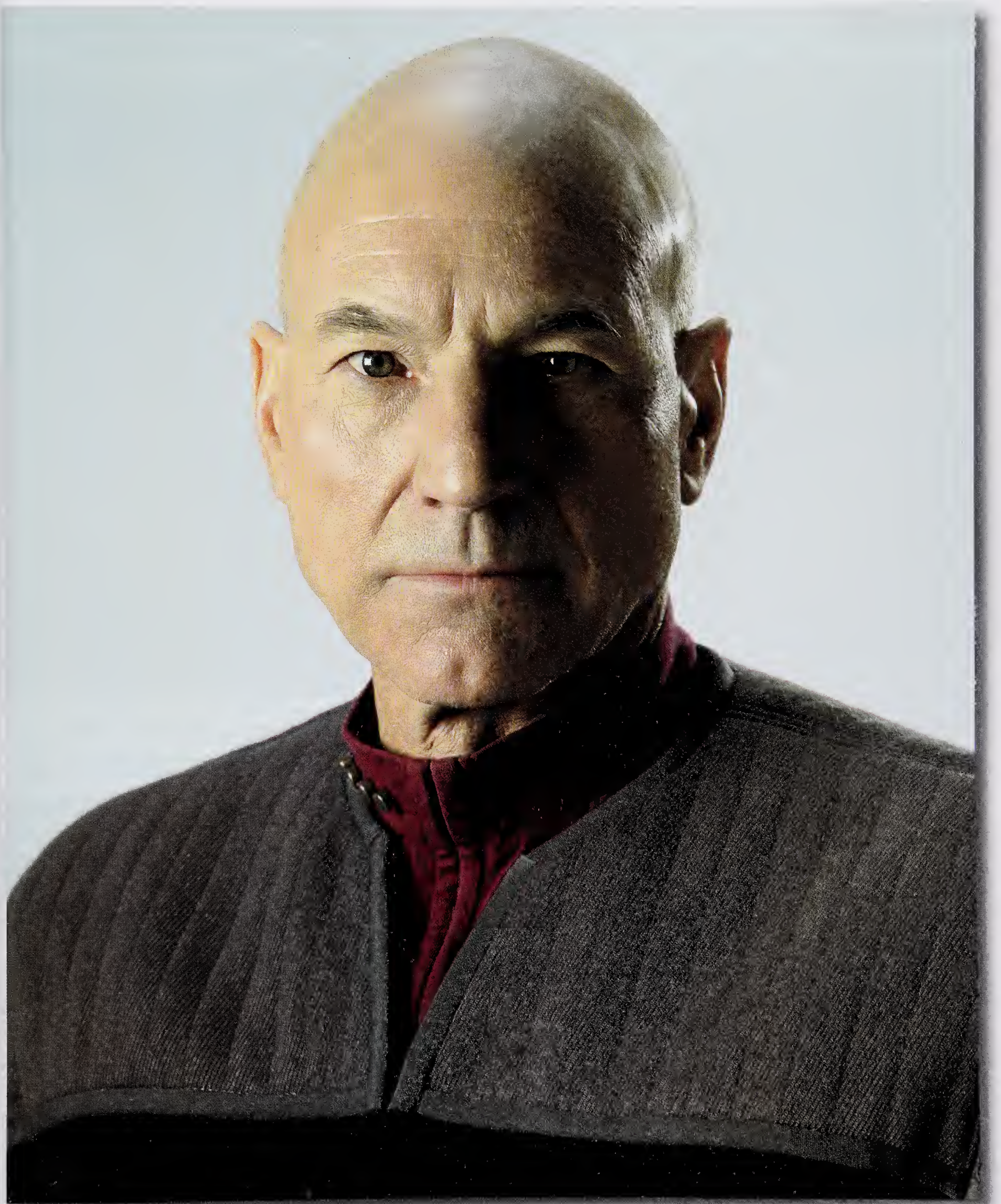
Despite its upbeat ending, *STAR TREK NEMESIS* saw the end of Data, one of the franchise’s best-loved characters. But, early on, the rumor was that Captain Picard himself was going to die. “That was a suspicion that I was happy to encourage, because it wasn’t true!” says Patrick. “I was pleased that from time to time they were given some credence by things that I might have said. I suppose I just hinted at things; something fairly dramatic was going to happen at the end of this movie, and I thought it was best if people weren’t led in the direction of what it might be.

False alarm

“In fact, in one screening that I went to my agent was there, and at one point, about 15 minutes from the end, he clutched my knee and said, ‘I didn’t know you were going to die in this movie!’ I don’t know whether it was a personal reaction or he could suddenly see all those commissions disappearing. But if this is the final curtain, it’s a very, very appropriate one. And although we all protest that what the studio wrote on the advertisement [‘A Generation’s Final Journey Begins’] has nothing to do with us, I think everyone was quite aware that there was a strong probability this might be the end. The film has been

developed somewhat with that in mind, and I think it’s a very good way for us to bow out.”

That’s not to say that Patrick *wants* to bow out; hearteningly for the fans, he says: “I don’t want it to be the last time.” Asked what he would miss most, his answer is, “I would have to say the comradeship – the working comradeship that has grown over the last 16 years. People ask me if there was anything that was more difficult to do in this film than any other, and there was one thing, which was very unexpected. Late in the production, after many, many weeks of filming, we came to the morning when we were going to shoot the scene in which Riker comes to say goodbye to the captain in his ready room. It was 7 a.m. on the set, cold, no lights, doors open, people standing around with mugs of coffee in their hand; we were going through it and trying to work it out, and then Jonathan said to me, ‘Serving with you has been an honor, captain,’ and I broke down. Out of an absolutely clear blue sky, my emotions overwhelmed me, and I collapsed in Jonathan’s arms. I felt such a fool because everybody was saying, ‘What’s going on? Has he been drinking or something?’ In that moment everything absolutely coalesced into the feelings that I have for this group of people over the years, and saying goodbye was absolutely terrifying, agonizing.





Patrick greatly enjoyed the chase sequence in which he got to drive the 'jeep' from the ARGO shuttle.

When we first see the crew, they are at the wedding of Riker and Troi, and Picard is giving his best man's speech. Patrick says some of the dialogue was improvised, including the bit where he told Data to "shut up."



"We wanted to make a movie that was a terrific movie that just happened to be a *STAR TREK* movie ... I feel this is the closest that we've got."

All day I struggled with my emotions throughout the shooting of that scene. That was the only really tough thing in the whole of this movie."

Fun for the captain

After 15 years of playing Picard, does Patrick feel we got something new for him in this film? "It was always my ambition, with every episode and certainly with every film, that we would try to find some novelty or new insight or surprise to do with Picard. So, yes, I think we see him having some fun in this movie. There was the all-terrain-vehicle sequence; I've never done anything like that before, just seeing Picard enjoying the excitement of driving this wonderful vehicle. Which I did – they let me drive it most of the time. And the fun with the best man's speech at the beginning of the movie, some of it was improvised." That included telling Data to shut up. "That was not in the script; John Logan cannot take responsibility! And I've been waiting to say that for 15 years, which is exactly what I said at the time, never thinking it would make it into the movie."

Some things, however, didn't make it to the screen. "There's one scene that I

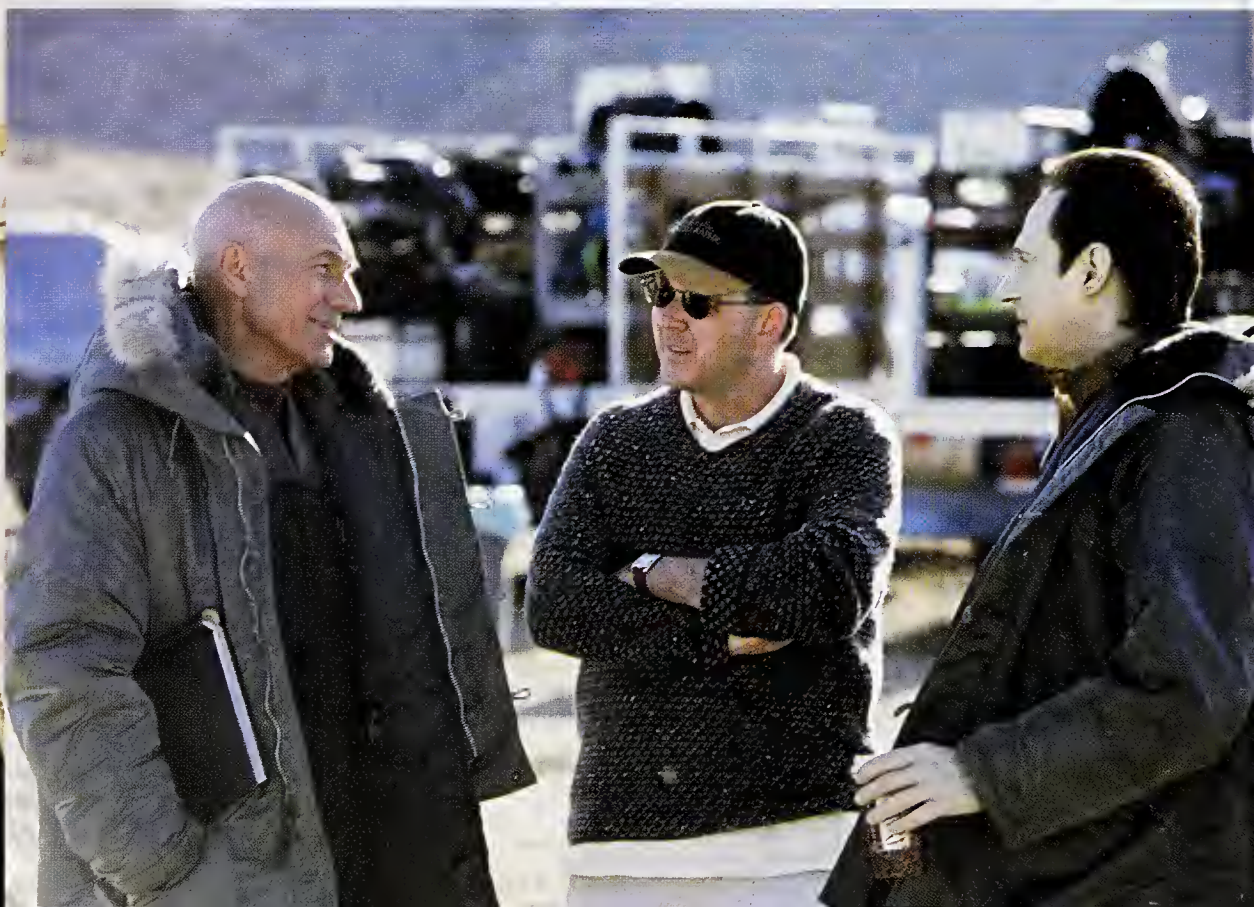
regret because I think it would have resonated well; it was a duologue with Brent and myself. I especially enjoy working with him, and I thought we did it rather well."

Asked if the movie has nevertheless achieved everything he was expecting and hoping for, Patrick replies, "More. We wanted to make a movie that would reinvigorate what we'd been doing before, that would truly be, if such a thing is possible, a crossover movie that could attract an audience that was not *STAR TREK* fans, to make a movie that was a terrific movie that just happened to be a *STAR TREK* movie. And I feel this is the closest that we've got, and I think it's very strong."

Outstanding writer

Patrick attributes much of the film's success to the presence of new blood in the form of writer John Logan. "It was transforming," he says. "Attaching John to the project was the biggest and most significant act, because he's not only one of the best screenwriters around but a huge *NEXT GENERATION* fan, so we had the best of both worlds. As a fan he was able to talk about and write about the characters that he loved, and as a fan he could get

The location shoot for the Kolaran chase scene took eight days, and the actors and the entire filming company were based out in the desert.





One of the confrontations between Picard and Shinzon took place in the Romulan Senate Chamber, when Picard was invited to dine by his sinister clone.



Picard was beamed aboard the SCIMITAR and restrained in the brig by Shinzon, who, suffering from an incurable disease, intended to take his blood.

“It’s about who we are and how we become who we are, and what part choice plays in how we turn out as individuals.”

engaged in different ways, either in their relationships within the crew or in bringing them alive in aspects of the narrative that he felt he hadn’t seen before. And he is a very, very smart writer, so the movie has ideas, it has substance, it’s thoughtful, and it’s complete; it’s not just a series of action sequences strung together with bits of talking in between. Everything in the film reflects, in some way or another, the primary themes of the story. It’s the work of a fine screenwriter.”

The main theme is, Patrick says, identity. “It’s about who we are and how we become who we are, and what part choice plays in how we turn out as individuals. It’s also about self-sacrifice, putting others before yourself, and it’s about loyalty and trust.” And, of course, Picard faced what proves to be the ultimate challenge in finding that his own,

younger self had turned out thoroughly evil. “If you have to face the notion that you yourself might possibly be the reason for the planet being exterminated, I would think that would be fairly shocking a concept. To be face to face with yourself, to know that other person so well and yet to be alienated from them because of how they have lived and how their ideas have been formed, obviously created a strong tension in Picard: a tension built on wanting to think the best of this person and yet reacting to his own instincts, which are all screaming at him that this is not a good man. But, as Picard says to Shinzon in one of the later scenes, there is always choice; you can choose to pause, to reflect, to take a different course, something of course which Shinzon rejects totally. Acknowledging the dark side of ourselves is something which

hopefully always comes with maturity; recognizing that it’s there is very different, and that’s what Picard tries to convince Shinzon of, without success.”

Early involvement

Patrick was involved from the early stages in giving his thoughts on the budding storyline. “It’s been one of the pleasures of this whole adventure that Rick Berman has sought and embraced input. It was like that from the first day of shooting the pilot episode of the series, and so it has continued. And once John Logan was on board, Rick hooked the two of us up when I was in New York doing a play on Broadway, and Logan and I just talked and talked for hours on the telephone.

“John is a collaborative writer. So far as



In the observation lounge, the cast gathered for the filming of a scene where the senior officers discussed Shinzon's intentions and realized he was planning to destroy Earth – and was also likely to come after Captain Picard.

STAR TREK is concerned, although he had his own views of what he wanted to see our characters doing, he knew that as we had lived with them for all of these years, and knew them intimately, there would be an input that was unique to us and that even John, as a fan of the series, couldn't share. For example, the original idea was that Shinzon was not a clone but was Picard's unknown son, and that was an idea I didn't respond well to. I thought that it had a dynamic which would be emotional in an uninteresting way, and sentimental; it was also ground that had been covered. It was not my idea that he should be a clone, but when that idea came up I knew that we had something. It's far more interesting to face yourself than to face your child."

Finding Shinzon

Patrick was impressed with his young costar, Tom Hardy. He recalls, "Rick had involved me in the casting process to the extent that when they had narrowed the field down to four actors I worked with them too; we prepared a scene, we rehearsed it, we filmed it. And although all of them were interesting, everybody still felt that we had not found Shinzon. Then, through a variety

With the battle with Shinzon about to take place, Picard took his place on the bridge to observe the deployment of Starfleet vessels on the viewscreen.

of chance circumstances, Tom came to our attention. He was on location in Morocco and in a hotel room he videoed himself doing one of the scenes in the movie, and it was so bizarre, so odd and unusual, that it immediately caught our attention. And so he was brought over, and again I worked with him;

"The original idea was that Shinzon was not a clone but was Picard's unknown son, and that was an idea I didn't respond well to."

and I think that afternoon, by the time the testing was over, Stuart [Baird] and Rick and I all felt that we had found the character. I hope this is going to be very successful for Tom."

Identical figure

Tom's likeness to a younger Patrick was a constant reminder that Picard was facing his own self. "He actually looks extraordinarily like my son Daniel at times," says Patrick. "And another thing that made it very helpful was that Madame Tussaud's [the London waxworks museum] had done a waxwork of me and I had had the truly shocking experience of coming face to face with it. I found it so unnerving and unsettling – I mean truly unsettling – that I didn't want to be in the presence of it. It was just astonishingly lifelike, and I didn't want to look at it. But of course it was a media event, so they wanted me to go





Picard took Shinzon completely by surprise by deciding to ram the badly damaged ENTERPRISE into the SCIMITAR, a maneuver that disabled both vessels completely.

nose to nose and all this kind of thing! That was something which I was able to draw on as an experience of how unsettling it could be to be confronted by yourself.” And did that unsettled feeling help his performance? “I hope so!”

Resembling the character

Patrick admits that playing Captain Picard for so long has tended to blend their two personalities. “Well, it is true that because the association has been so long, and because so much of me went into the character during the seven years of the series – things that I believe in, things that I care about, all sorts of issues – in some very particular respects, yes, there has been a cross-fertilization. I have at times consciously tried to develop Picard’s tolerance and patience, because I’ve been an impatient and intolerant person a lot in my life. And I shall probably regret saying this, but there have been times when I have literally said, ‘What would Jean-Luc do?’”

Of course, Patrick had had a long and successful career before *STAR TREK* came

Patrick says that confronting someone who closely resembles oneself is slightly unnerving, which added an extra dimension to his performance.

along. “There was the famous remark in the ‘LA Times’ describing me, when it made the announcement of the new series, as ‘Unknown British Shakespearian actor,’ and it was made into a sign which hung on my trailer door for the whole of the seven years: ‘Beware – Unknown British Shakespearian actor!’” Asked how he’s managed to avoid being typecast despite his years on *STAR TREK*, he replies, “The fact is I’ve been typecast all my life; it’s just that the types keep changing! There was a whole period – five or six years – when I was first choice ‘low comic’ in the Royal Shakespeare Company; I’d play all the coarse knockabout comic characters. I played homicidal neurotic hysterics for a period – the mid to late 70’s into the early 80’s – when I was playing characters like Leontes. I had a very busy 27-year career before I ever put on my spaccsuit.”

Another blockbuster

Patrick is now firmly established in another sci-fi giant, ‘X-Men.’ “I would ask the question, can one be in too many franchises?” he jokes. Shortly before the release of *NEMESIS*, he had finished filming ‘X-Men 2’ in Canada and had just returned



When Shinzon gave the order to deploy the deadly thalaron weapon, Picard beamed over to the SCIMITAR, firing at the Reman officers and finally confronting Shinzon.

“I shall probably regret saying this, but there have been times when I have literally said, ‘What would Jean-Luc do?’”

In the antechamber, the deadly weapon was slowly being deployed. After Shinzon's death, Data beamed Picard back to the ENTERPRISE and sacrificed himself.



from a remote mountain shoot. “It was the most spectacular location, in the Canadian Rockies. We shot what is in effect the final moments of the action climax.” And he’s back at work already, with his production company’s remake of ‘The Lion in Winter’ starting filming in Budapest. “I get to be a king again, in name as well as in nature! And then, right after that, I hope to be in London in April to start rehearsing for a

new production of ‘The Master Builder’ in the West End. Then I’m back in New York to start work on a play at the Roundabout.”

Identical figure

That doesn’t leave much spare time, but Patrick has many interests outside show business, and is fond of languages. “I continue to dabble with Spanish,” he says. “We filmed ‘King of Texas’ in Mexico, and we were

there for 10 weeks, so that was very valuable. It’s a beautiful language, and of course living in southern California it’s a distinct advantage. We passed the mark, in 1999, when more than 50 percent of the population of southern California became Spanish-speaking.” And, recalling the heritage of his alter ego Jean-Luc Picard, he adds, “I would like to speak French too. It would be great, wouldn’t it?” ☆



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by John Bell

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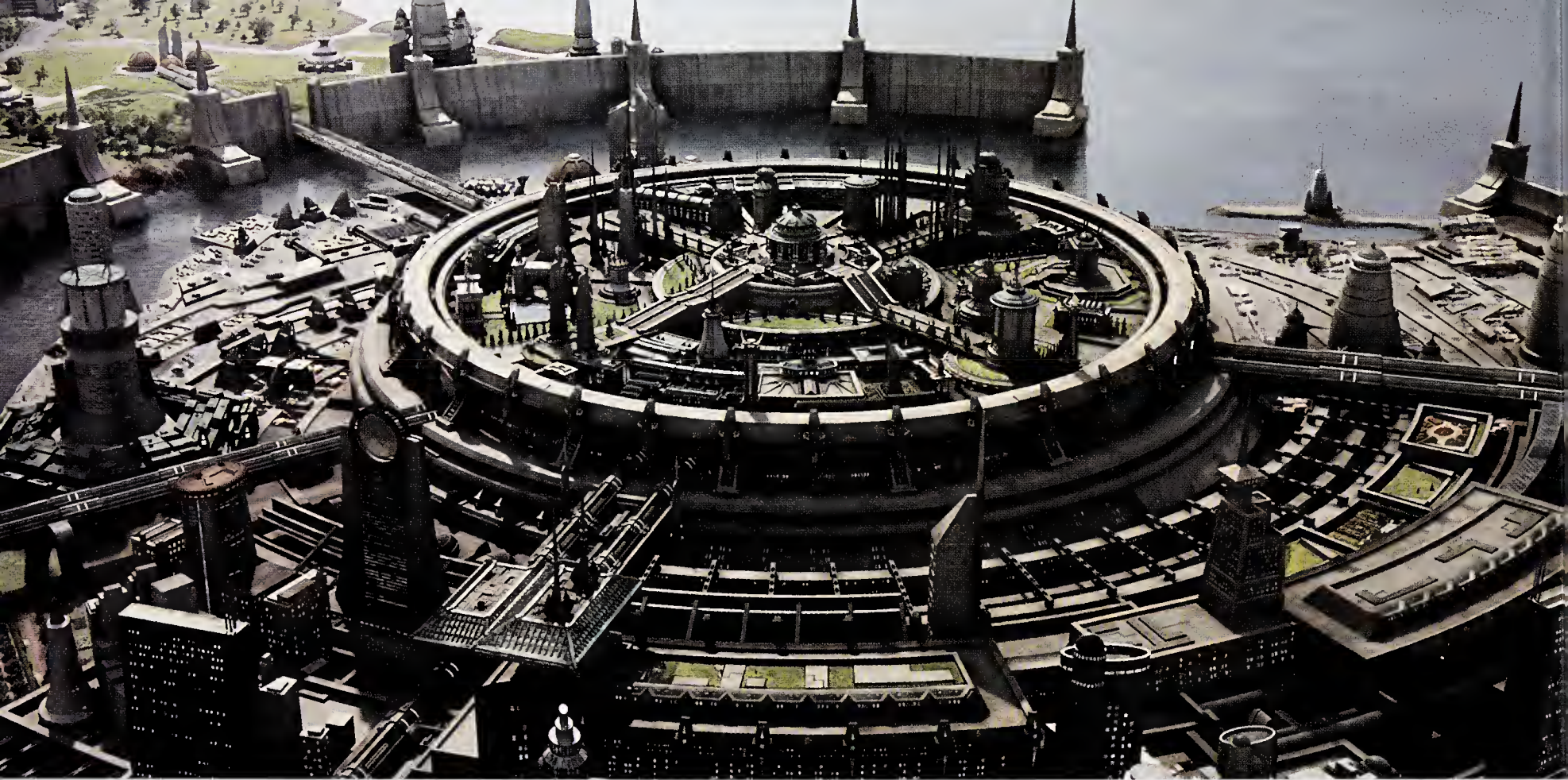
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Welcome to Romulus

From matte painting to CG model

Director Stuart Baird wanted to open *STAR TREK NEMESIS* by taking the audience to the heart of Romulus, but getting there was never a simple task. Work began with a traditional matte painting before moving on to a full CG model of a Romulan city.

The first few moments of a movie are vitally important; they have to draw the audience in and make the promise that what they are about to watch will be entertaining. “The old adage about a feature is it’s the first reel and the last reel,” says Stuart Baird. When the titles of *STAR TREK NEMESIS* fade down, the camera moves out from behind a planet and heads for Romulus. It bursts through the clouds and pushes in toward the Romulan capitol, only stopping when it reaches the Romulan Senate.

Painted city

The original plan for this shot was to use a matte painting. This is an old technique that has been used in the movies since the earliest days of Hollywood. A skilled painter can create an image that looks just like reality; this

is often the best way of creating spectacular environments or alien worlds. The mattes for *NEMESIS* were produced by Illusion Arts, under the guidance of its founder Syd Dutton. Syd is one of the most admired matte painters in the business with credits on dozens of huge movies including ‘The Bourne Identity,’ ‘Addams Family Values,’ and ‘Dune.’ He also has a long history with *STAR TREK* and has created matte paintings for all four of the modern television series, including the original painting of Romulus that was used in ‘Unification.’ He explains that the first task was to come up with an interesting design for the Romulan city.

“The design process took a long time. We had an artist here for a while called Marcus Tehran. He and I started fiddling around with shapes; basically we wanted to reproduce the feeling of the first Romulan painting that we

had done for *STAR TREK: THE NEXT GENERATION*. Stuart also wanted us to think about Albert Speers, the architect who did all the conceptual drawings for Hitler. [Speers] took that national socialist idea to a ridiculous extreme where everything was huge and classical. So with that type of feeling in mind, we came up with a senate building that was going to be the focus of the painting.”

Enormous building

The original matte painting of Romulus featured a central ring that looked as if it could be a walled area. Syd says that it looked like “an old-fashioned hubcap.” He decided to put a large senate building in the center of this area. “That version of the senate was ridiculous,” he smiles. “It looked absurdly large and, of course, when we saw the set of the senate building we realized that was

Behind the Scenes

saw Rick Berman. We showed him and Herman [Zimmerman] and Peter this basic concept, which was a more aerial view of Romulus and they liked it so that's what we decided to do."

Changing the shot to an aerial view had serious repercussions since the matte painting now had to show much more of Romulus. So Syd started to design more of the city. In order to make everything look right he came up with a logical design that reflected the way the city had grown up over the centuries.

Romulan history

"I started thinking, 'OK, they're like Romans, but rather than having a city like Rome which was built around seven hills, and where people went down to the Forum to meet and discuss their villages' problems, the Romulans are a people who live in a marshy area. This was all my imagination, of course, but I came up with the idea that they had little houses on stilts around this mudwork, which was a huge central thing. So rather than going down to the valley like in Rome, they went up to this mudwork plateau in the middle of the marsh. That became the basis in my mind for what this culture was like. Then we thought how that would evolve over



Illusion Arts had already produced a matte painting of Romulus for STAR TREK: THE NEXT GENERATION and Syd wanted to make sure that the new painting looked as if it showed the same city. One of the elements he picked up was the inner ring.

rather smaller. Peter [Lauritson] wanted us to reflect that type of environment more than this huge Albert Speers type of thing so we redesigned it."

As Syd and Marcus continued to work on the design they tried various tricks of the trade including taking their painting into the computer and projecting it on to some 3-D

shapes. "At this stage the idea was going to be, you'd fly down through the clouds and it would dissolve and then the camera would push into the Romulan Senate. In the course of the work, I said, rather arbitrarily, 'Let's see what it looks like from above.' So we moved the camera up and took the shot, and it looked really interesting. So we went over and



This is one possible version of the matte painting that Illusion Arts produced. Because it showed Romulus at dusk it didn't have to be too detailed, but there were limitations on what it could do. It is interesting to note that the design of the senate was radically different.



the centuries. The idea is that the mudwork became this central core and that was where the old part of the city – the Forum buildings and the senate buildings – was located. As the city sort of expanded going away from that, the buildings became bigger and more technological, but the very core was basically the old Forum.

Collaborative efforts

“Also Stuart wanted to make the core very park-like, as if these old structures were kept like a garden. So it wasn’t just me coming up with all these ideas, it was a collective. As the painting evolved Peter would talk about it, Stuart would talk about it, Rick would talk about it, we’d talk amongst ourselves, and we had the luxury of time, because we started very early on that shot.”

Showing the Romulan city from above also made the shot much grander, but it soon became apparent that it still wasn’t spectacular enough for the opening shot that Stuart wanted. Beautiful as they are, matte paintings have limitations. The camera can only get so close before it is obvious that you are looking at a painting, and, because the matte is painted on a two-dimensional surface, you can’t move the camera to the left or the right, or make it swoop without giving away what is going on. “On a painted matte you can only get about a 20 percent move-in,” Stuart explains. “What I wanted was a whole move in through the clouds, into the city, and up to the Romulan Senate.”

Three dimensions

After a little conversation, Stuart persuaded the producers that it was worth spending the extra money – if the shot was going to look significantly better. “I got a call from Peter



The CG model was rendered out in several different layers each of which showed different aspects such as the sky, the sea, and the land around the buildings.



saying, ‘OK, how much more is it going to take to make it a 3-D shot?’” Syd remembers. “Kelvin McIlwaine, who did a lot of the work, broke the original matte painting into pieces and projected them on to some geometry in the computer. Then he did a very basic camera move. Everybody said ‘That looks great.’ Then I called Ron Thornton [of Foundation Imaging] and said, ‘How do we take it further?’ and Ron said, ‘Well, I have just the team in mind.’”

Models and animation

That team was CG modeler Pierre Drolet and animator John Teska, who had both worked for Ron at Foundation Imaging. “Basically,” John recalls, “they talked to us about redoing their matte painting as a 3-D model. Pierre worked on the model for something like three-man months, all packed into one month, and did this bang-up job on the city. I worked on the atmospherics, adding little walking people to the model, the actual camera move and everything else. It was kind of split between the three of us.”

Pierre says he based the model he built very closely on the matte painting, picking up the style and shape of the buildings from Syd’s designs, but inevitably there was a certain amount of change. “The basic design of the city was done, but not done so you could go close to the buildings. You couldn’t really see them so I had to redesign almost all of the buildings. When I was doing that I tried to match the style of the matte painting because I wanted to respect what the guys did before as they had done a really good job.”

Pierre soon discovered that a different approach was required for different parts of the city. Inside the ring the buildings were older and therefore more individual. There

was also more room between the structures with grass and parkland. Outside the inner ring it was a big “concrete city” with more generic skyscrapers.

The practical result of this was that Pierre had to create unique buildings for the old town, but could create a number of different buildings that he could copy and alter for the outer regions.

“In the middle of the city inside the ring, most of the buildings are different, but for the far background, I tried to make some buildings that I could reuse maybe two or three times. I think I had 25 or 30 kinds of building I could reuse in different places.”

Making it real

One of the things that is important to understand about 3-D models is that they have two distinct elements: a framework (or shape) that is basically colorless, and texture maps, which are like clothes that can be wrapped around the basic shape to give it color and make it look like a real object. Pierre explains that in this case most of the work involved sculpting the shapes.

“The point about this city was to make it look as real as possible so I put as much detail into the geometry as I could. The biggest building is the senate in the middle, which had to be very detailed because the camera stops right in front of it.”

The advantage of detailed geometry is that the computer works out how it casts shadows, and because it is genuinely 3-D you can look at it from many different angles. When it came to the generic buildings on the outskirts of the city, Pierre was able to make them look quite different simply by altering the textures.

“I have a lot of textures already because I have made so many models. It’s just a matter

of adjusting the texture on the model. It doesn’t take me too long to do the textures anyway. I used to be a painter before so it’s easy for me to make my own. I did a random texture for the concrete, another for the roofs, and so on. I had four or five different types of roof, including copper and brass.”

When Stuart and the producers saw Pierre’s finished model they were so impressed they decided to make a major change. The original matte painting had shown the city at dusk. This meant that parts of it were in darkness so the painting didn’t have to be as detailed. Pierre’s 3-D city was of such a high quality that they decided to light the shot for daytime.

Growing ambition

The next thing to sort out was exactly how the camera would move. Even at this stage, the shot they were thinking about was nowhere as impressive as the one that ended up in the finished movie. But, as Pierre explains, he had enough experience of *STAR TREK* to know that things were bound to change. “We were not supposed to go that close to the main building in the center of the city. Ron Thornton gave me the matte painting and told me the camera is going to stop there. The thing is, because I’ve been working on *STAR TREK* for a while, I know they like changing their minds. They always want a little bit more, so I’ve learned to build things in a way that gives them as much detail as possible, in case we have to go closer. When I started to build the models they were a little bit scared because I was building them in very high-resolution, but I was right!”

Making the camera move was part of John’s job. He says that every time they looked at the shot it got more and more ambitious. “Since Pierre was building very high-res models we



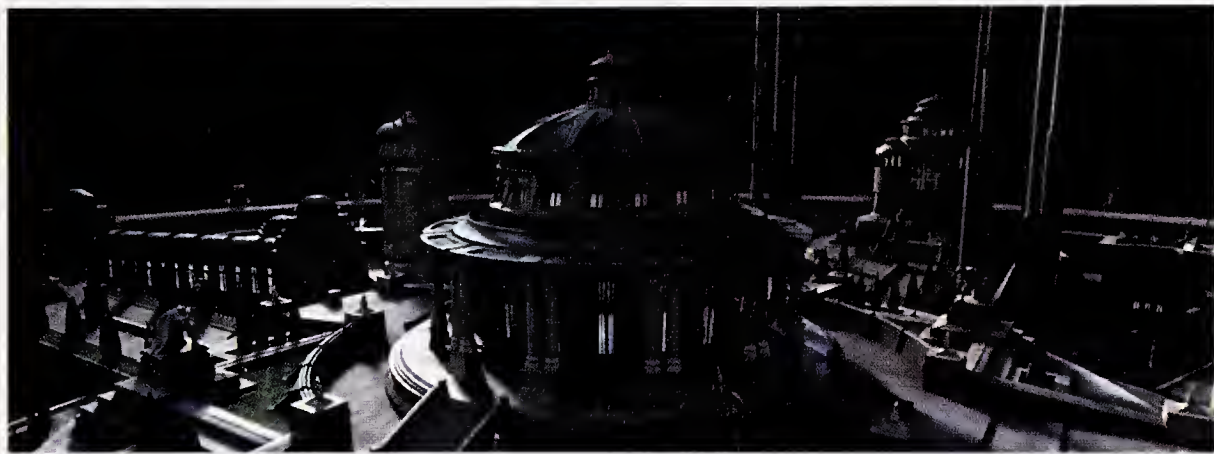
wanted to get down and really see the detail. It went through several generations and each time we got a little bit lower. Everyone's looking at each other going, 'Can we go a little bit lower without giving it away?' There was definitely enough detail in the textures and the geometry that we could get very close to it."

Eventually, the camera flew right into the city and stopped about 60 meters short of the senate building itself. This was only possible because the model was so detailed, but that detail put enormous strains on the equipment.

Complicated procedure

"We definitely had to use a lot of tricks to pull this shot off. It's a very long push for what I think was a 23 second shot, so the computers had to do a lot of work."

The demands were so great that there was no question of rendering all the different things needed for the shot at once. Instead, John generated different parts of the shot in different layers (elements) that could be put together (composited) when everything was ready. "We ended up having to pull it apart in to many, many passes. That was done for two reasons – it was for memory constraints on the computer; and it was also because when you assemble it like that, it gives the compositors a great deal of control. For example, if you want to, you can bring the light up on the building but bring the lighting down on the water in the background. And because you are doing it when you are compositing, things like that can all be done almost in real time. Whereas the individual render passes were sometimes entering the several hours mark. I think our largest element took about five hours a frame."



Since it would be seen close up, the senate building itself had to be one of the most detailed parts of the model.



Some of the different layers had lighting effects on them, and major changes in the way the whole shot was lit could be made by making them stronger or weaker.

One of the elements that John had to create were tiny Romulans who populated the city. "There are little CG people. It's very easy to go in and model somebody who is wearing a suit and robes, and somebody else who is wearing a security outfit. I even sculpted tiny little ears! They are so small I ended up using very low detail models. But I had several variations, I was picturing, 'OK this is the

government building so I've got to get some lawyers, got to get some politicians.' So I had a couple of different suits and things like that. And I made what look like little guards."

Each of these tiny Romulans can be seen walking around the city and some even appear to stop and have conversations with one another. John explains that this part of the process is actually easier than it sounds.



John Teska created tiny models of Romulans who can be seen walking around the city. The detail is too small for you to see here, but they are actually wearing different clothes.

The exact way the CG people move is closely based on real human movements, which are recorded using a technique called motion capture and then reproduced on the CG models. "The motion capture data is attached to essentially just a skeleton. You have arms, legs, and such. Once you have that animation, any body can be dropped in on top of that and it inherits what's happening with the skeleton. So the motion capture could be applied to an infinite number of little people. I basically had one long movement cycle which had these little guys walking forward, turning and stopping and then turning around and walking. By changing the timing I was able to make it work so that a couple of guys would come together and appear to be talking and gesturing and then walk off."

Of course all those little people put more demands on the computers needed to render the shot. Normally the computer would have to calculate exactly how the movement would



The outside of the senate had to match the set that had already been designed by the art department and constructed at Paramount Pictures.

affect the body, but John was able to get round this by using a program that recorded the finished product and needed much less processor power.

Putting it all together

Finally all the elements were put together by compositor Sheri Hitch and shipped over to Illusion Arts where they were converted to film. Everyone was delighted with the finished shot, which gave Stuart all the dynamic movement and sense of grandeur that he wanted. The creation of the shot was a particularly

happy experience for Syd, who says that John and Pierre deserve enormous credit. "I hate to use football or baseball terms, but those guys took it over the finish line. It was better than I ever expected. It was a combination of all these different talents. I think it was kind of remarkable. I've always imagined these cities as being real, and actually to go into one was brilliant. It was exciting. You can imagine I started painting cities 30 years ago almost, and the idea of actually being able to fly into one and see all the details was just fabulous." ✨

STAR TREK NEMESIS The Untold Story

The first cut of *STAR TREK NEMESIS* was famously long, but, as writer John Logan explains, the cuts that were made have resulted in a much better film that focuses on the central characters rather than Romulan politics and the supporting cast.

Making a movie is a constant process of refinement. Dozens of story treatments are prepared; subplots are introduced and discarded; characters appear in several drafts of a script, only to disappear. And then, when it comes to editing, scenes are moved around, trimmed, and even dropped. This process isn't just about making a movie shorter – it's about making it better. An unnecessary scene can stop the story dead in its tracks, and an inappropriate character can be incredibly annoying.

Evolving story

It took John Logan, Brent Spiner, and Rick Berman the best part of two years to generate the story for *STAR TREK NEMESIS*, and John says that along the way there were a lot of changes. He always wanted the story to involve the Romulans, who were his favorite villains, but their role became much smaller as the movie evolved. "There used to be a ton more Romulans," he smiles. "When Paramount releases the special edition of *NEMESIS* on DVD, prepare yourself for another hour of footage!"

He goes on to say that his original plans for the Romulans were inspired by the things that had attracted him to them in the first place. "There's always been something mysterious about the Romulans that I've found fascinating. Frankly, I believe they are more complex as characters, because they are aware of the slightest tug in the political web of power. There is a subtlety to them – a Klingon will just hit you with his bat'leth and



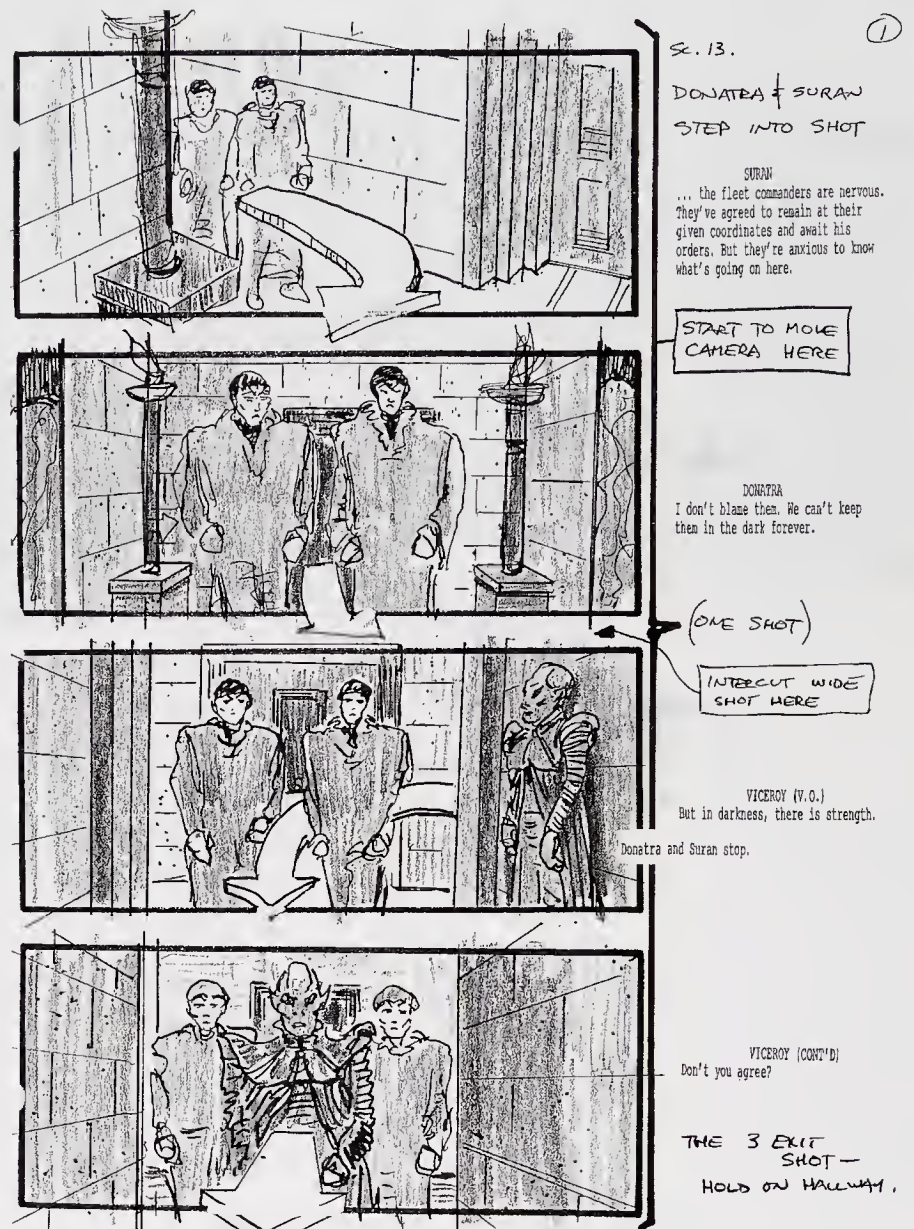
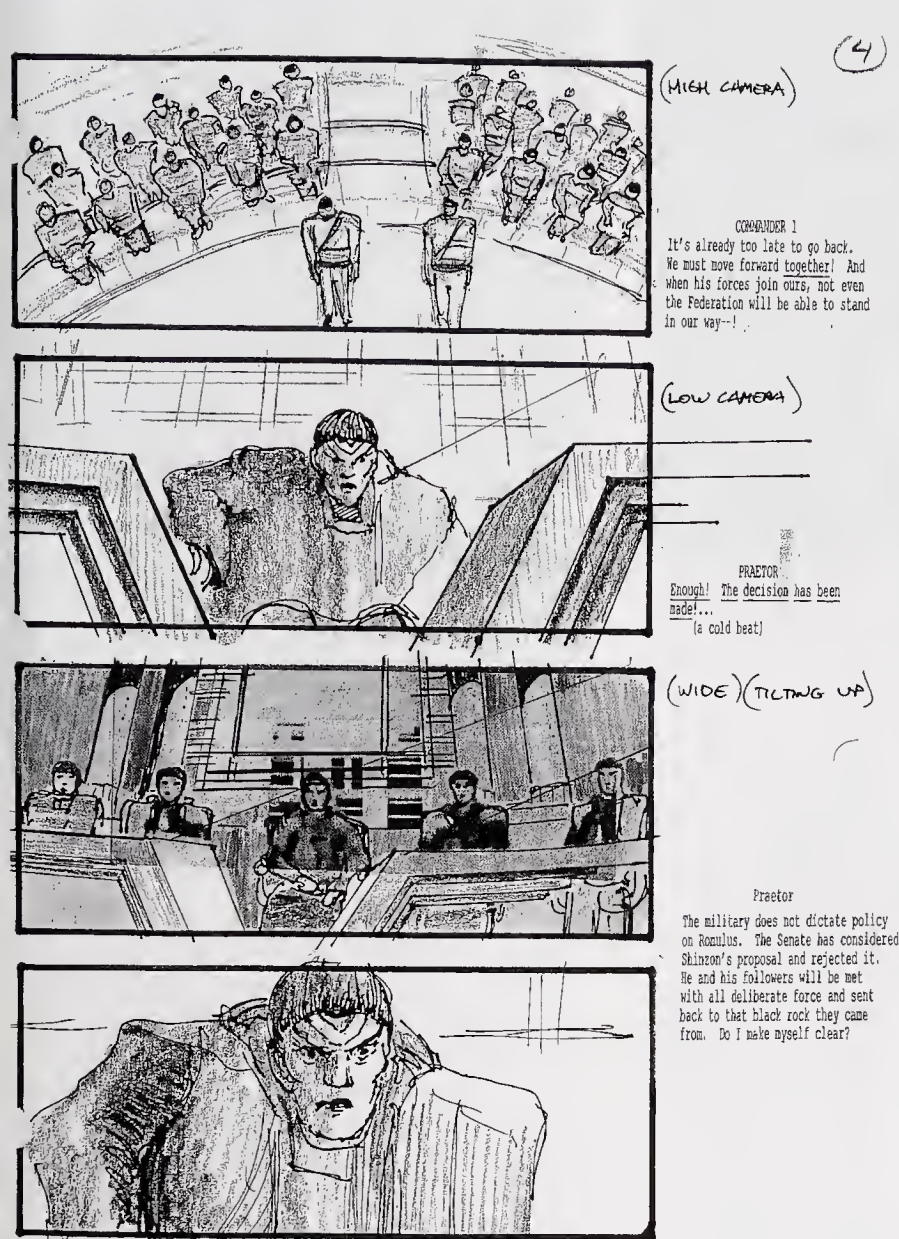
In the shooting script for *STAR TREK NEMESIS* Shinzon forced himself into Troi's mind a second time, but the scene was dropped to improve the pace of the movie.

you are dead; a Romulan will kiss you with poison lipstick and you die. To me, one is much more interesting than the other."

Thus, the script featured many scenes that dealt with political maneuvering on Romulus and dialogue that explained how Shinzon maintained power. "There was a lot more Romulan politics, a lot of stuff with Shinzon and the Romulans, and his collaborators and backstabbing and treachery. A lot of that has been – I think rightly – cut out to put the

focus of the movie on the Picard/Shinzon and the Data/B-4 relationships."

Another major concern was that the Romulan storyline was simply too complicated, and John remembers that they were always trying to clarify it. "There was originally a much more complex relationship between Shinzon and the Romulans. When we meet Shinzon in this story, he's killed the senate and the military coup has already happened. In earlier versions there was a lot



All the drafts of the script devoted more time to the political situation on Romulus. Early versions had Shinzon sparring with the Romulan Praetor before grabbing power, and later versions spent more time exploring Shinzon's relationship with the Romulan military.

more of his interplay with the Romulan Praetor and you saw the coup sort of happening. You saw the political machinations until finally he takes over right before the *Enterprise* arrives."

Romulan power games

By the time the script was ready to be shot, this storyline had been reworked so that the movie opened with Shinzon grabbing power by assassinating the entire senate. However, the shooting script still featured many more scenes that dealt with Romulan politics than appear in the finished movie. These scenes were filmed but were cut out at the editing stage. They explained that Shinzon had come to power in the aftermath of the Dominion War because a large part of the Romulan fleet was still hungry for conquest, while the Romulan Senate was more interested in pursuing diplomacy and negotiation.

Shinzon needed the support of the fleet

to maintain his control over Romulus, and he had 'bought' it by promising to destroy the Federation. The Reman Viceroy played a significant role in maintaining Shinzon's control over the fleet, but as the movie progressed it became clear that relations between the Romulans and the Remans were not good. Before long, the Romulan commanders became very uncomfortable with the way Shinzon was treating them, and began to worry that if they didn't offer complete obedience he would send them to the dilithium mines on Remus.

This basic storyline is still intact in the movie, but many more scenes were devoted to explaining why the Romulan fleet eventually turns on Shinzon just as he is about to attack Earth.

John adds that since he is such a fan, the decision to deal with Romulus inevitably brought some familiar characters to mind. "We considered two things in relation to

Romulus. One was Spock, and the other was Sela. The last time we saw Spock he was there trying to work on reunification. So we talked a lot about 'Wouldn't it be cool to have Spock in the movie,' but it quickly became apparent that it wouldn't be the right thing to do. We were annihilating the entire power structure of Romulus, we were killing the senate, and we were starting with Shinzon coming in strong as the military leader, and there was no reason or call for Spock to be involved in that story.

Complicated history

"We talked about using Sela for a while, thinking it would be cool to have her be the Romulan commander [Donatra]. But we didn't want to deal with her backstory. When Picard finally sees her on the viewscreen at the end, he would have had to say, 'Oh yes, I remember you ...' and that would have been too complicated to explain to a general



In the shooting script there were several scenes that showed the Romulan commanders becoming increasingly concerned about Shinzon's attitude toward them.

audience!" The writers also felt that it was important for their Romulan commander to be a character with clean hands, who could offer a new way forward for Galactic politics.

Shinzon himself also went through considerable changes as the script evolved. In their earliest discussions John, Rick, and Brent had considered making him Picard's son rather than his clone. However, they were uncomfortable with the idea that Picard would never have mentioned a wife and child that he believed were dead, even to Beverly, who he had known for many years. After they had clarified Shinzon's nature, they considered several scenes that would have made him even more horrific to the audience, and especially to Picard, who had to recognize what his clone was capable of.

"There was a whole section where we had ambassadors from the Federation coming to try to negotiate with Shinzon and he shoots them with his big weapon and they all die. Picard responded to that. That was a big thing in the middle of the movie we decided didn't really belong, because it took the focus too much off our protagonists."

Psychic assaults

The shooting script also featured not one but two mental rape scenes, when Shinzon psychically assaulted Troi. In the final edit one of the assaults was used, but it was put in the place where the second one had been. In the dropped scene set in the turbolift, Troi had a brief glimpse of the bridge of the *Scimitar*, which set up her ability to detect Shinzon

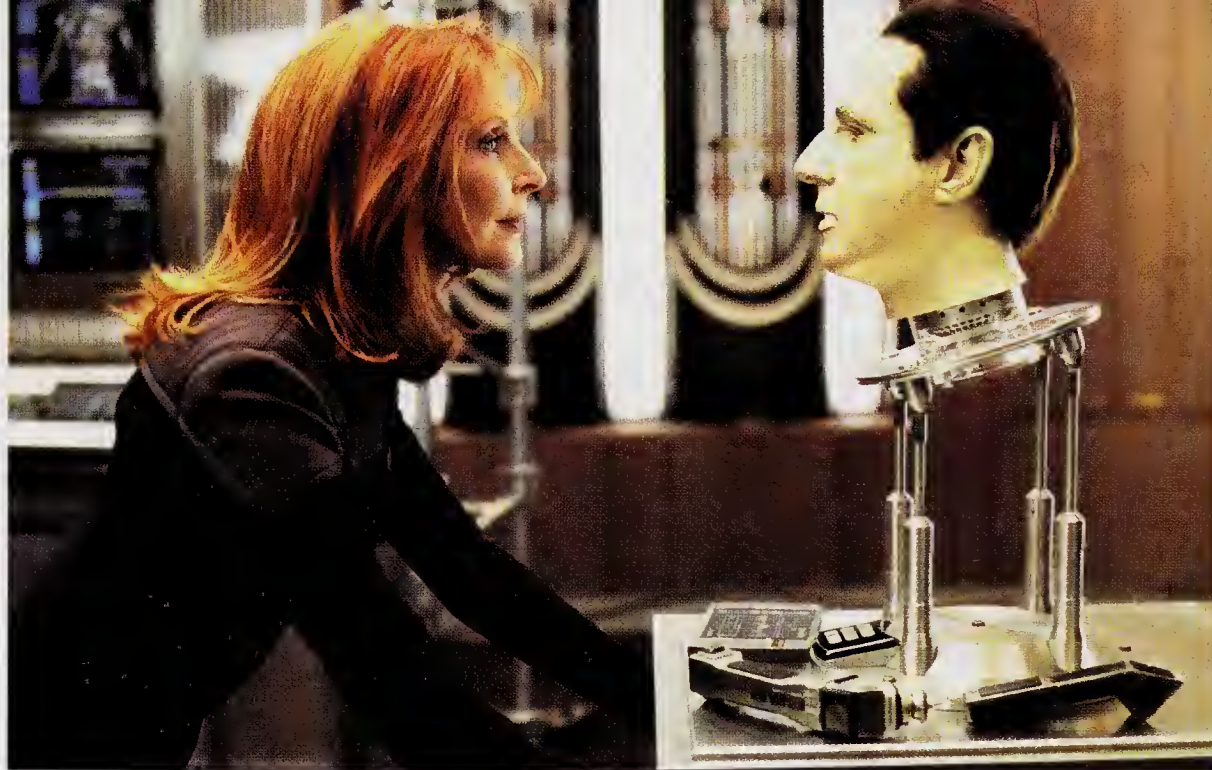


The Reman Viceroy's psychic powers originally had a much larger role, and played a part in keeping Shinzon healthy.

during the final battle. It was also slightly clearer that the Viceroy had Reman mental powers that enabled Shinzon to enter Troi's mind. At one point, the Viceroy also used an ancient Reman healing technique to keep Shinzon's physical deterioration at bay. There were also a few lines of dialogue between Picard and the Viceroy in which the Reman explained that he was "preparing" Troi for Shinzon, and that she would eventually take her place at his side.



John Logan, Rick Berman, and Brent Spiner discussed using Spock and Sela in NEMESIS, but ultimately decided they didn't belong in the story they wanted to tell. Sela could have been the Romulan commander, but her backstory was too complex, so they created Donatra.



Dr. Crusher had several more scenes in the shooting script. She danced with Worf at the wedding and we learned that she was leaving the ENTERPRISE to take command of Starfleet Medical, which she told Picard was staffed by "kids."

At one point there were scenes that reminded the audience of Worf's hatred for the Romulans.

In at least one draft of the script more time was also devoted to another of Shinzon's 'cohorts' – B-4. In an extended joke after he was recovered from Kolarus III, he started telling his life story, which involved Pakleds, Bolians, Nausicaans, Cardassians, and Talosians.

Balancing act

A certain amount of the script had to be devoted to simply moving the plot forward and explaining the origins of the new characters such as Shinzon and B-4. John says this inevitably had an impact on the amount of time he was able to devote to the regular cast. "Balancing the structural needs of a big war movie with the personal needs of seven major characters and a bunch of supporting characters all the way through was quite a complex undertaking. Because I am a fan, I wanted to treat all the *Enterprise* characters with respect, and I wanted them all to have little stories that we could follow all the way through. But, given that it's a movie and you only have so much time, I realized I could never fully invest in Beverly's story, or Geordi's story, or Riker's story, but there were scenes for all of these characters."

In the end scenes that showcased Beverly, Geordi, Worf, and Riker were all trimmed from the story. At one point the plan was to show that Geordi had brought Leah Brahms to the wedding. He had of course fallen in love with a hologram of her in 'Booby Trap' before discovering that the real Leah was



BEVERLY: COMMANDER WORF... DO KLINGONS SWING?
WORF: I AM UNWELL.
BEVERLY: DON'T WORRY, I'M A DOCTOR.

BEVERLY
Commander Worf... Do Klingons swing?

WORF
I am unwell.

BEVERLY
Don't worry, I'm a doctor.
She pulls him to the dance floor as:



BEVERLY: I'M SO GLAD YOU MADE IT BACK...
WORF: I WAS NOT SUITED FOR THE...
BEVERLY: WHO'D HAVE GUESSED?

BEVERLY (CONT'D)
I'm so glad you made it back to the Enterprise before I left.

WORF
I was not suited for the life of a... diplomat.

BEVERLY
(wry)
Who'd have guessed?



CAMERA SWINGS AROUND...
PICARD AND DEANNA SWEEP PAST.

cut

STEADY-CAM

djn jr

Behind the Scenes

married in 'Galaxy's Child.' Her appearance at the wedding would have suggested that at least some elements of the future Picard glimpsed in 'All Good Things ...' were coming to pass.

John also wrote some lines of dialogue that explained Wesley Crusher's presence at the wedding. "We had a great little scene for Wesley, but unfortunately it wound up on the cutting room floor. Rick called me and said, 'OK, we got a little extra money from Paramount to have some guest stars at the wedding; who should we have?' We debated all the possibilities and we finally decided on Guinan and Wesley because they are the most closely connected with the *NEXT GENERATION* family, and since the whole movie is about family we thought that would be really cool. Then we thought, 'OK, so what the hell is Wesley doing? The last time we saw him he was becoming an Indian and going off to explore the universe with the Traveler!' We came up with the idea that he was back in Starfleet and he was going to be working in engineering on Riker's new ship. We didn't have time to go into all the backstory. We had the same problem with Worf: How did he stop being the ambassador to the Klingons and why is he back on the *Enterprise*? There were lines that explained all of that, but, believe me, I was the first to say, 'Please God, cut all this out. People will go with it.'"

Other Worf lines that had to be cut before shooting began would have reminded us of his hatred of the Romulans. We would also have learned that Riker and Troi had planned a three-week honeymoon on the Opal Sea and had the use of a catamaran.

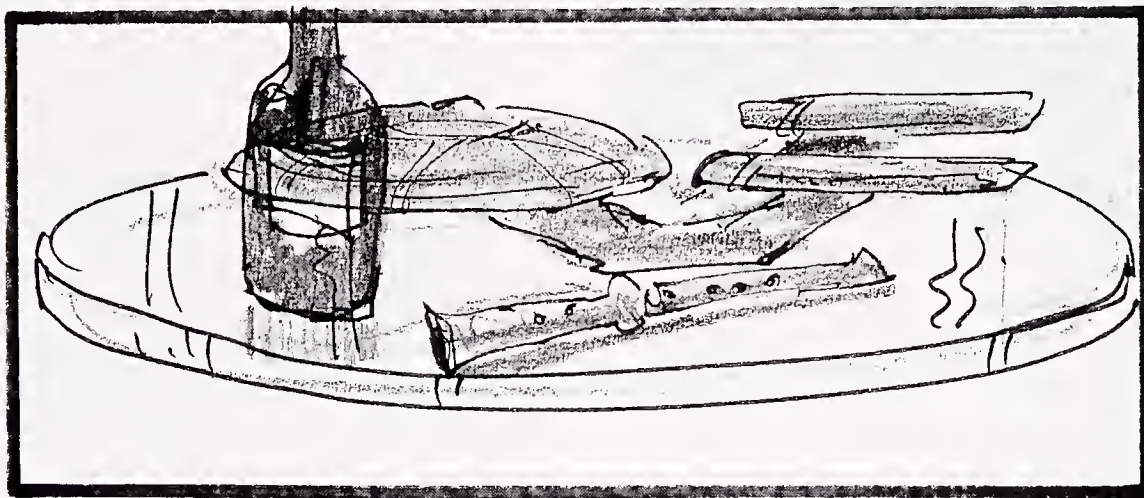
Beverly's fate

Another subplot that wound up on the cutting-room floor in its entirety would have established that Beverly was also leaving the ship to assume command of Starfleet Medical again. She also had a scene with Picard in which she told him that he was not Shinzon.

Other scenes that were cut from the movie would have reinforced themes that are still very much part of the finished film. For example, after the wedding Picard and Data met in the captain's quarters and toasted the future. This scene was cut because the beginning of the movie was a little slow and it didn't move the story forward, but it did make some of the themes a little more explicit. For example, Picard revealed that he was looking back over his life. He says, "Seeing Will and Deanna today made me think about some of the choices I've made in my own life.



One of the most significant scenes that was cut featured Picard and Data sharing a bottle of Chateau Picard and discussing their pasts and futures.



A shot in this scene would have featured a bottle of Chateau Picard, a model of the U.S.S. ENTERPRISE NCC-1701-D, and Picard's Ressian flute from 'The Inner Light.'

Devoting myself to Starfleet ... not marrying or having children ... all the choices that led me here." He then added that before long Data would be leaving the *Enterprise* too because he would be offered a command of his own.

The right choices

John was sorry to see this scene go, but he recognized that it had to be dropped because, at two hours and 40 minutes, the first cut of the movie was simply too long. "I was shocked when I found out how long it was," he says. "I watched that cut and I totally agreed that it was lethargic. It just sort of crept along. Everything was shot with such care and detail that it was all beautiful to look at and all fascinating, but it didn't have momentum to it."

He goes on to explain that writers tend to cover everything in dialogue, but that when the script becomes a film some parts of it become unnecessary. "It's something you can't see on the page; you can only see it when it's on the screen. That's when you realize, 'Oh,

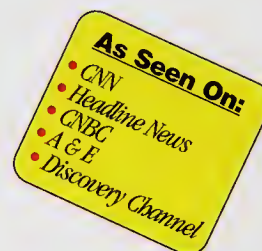
you know I don't need that line of exposition because it is covered here.' An actor can give you one look that communicates a page of dialogue, but until you've seen the look you don't know that that's the case."

John was deeply involved with all the cuts that director Stuart Baird made, and he is confident that they made the movie better. "The whole process of editing was finding the energy that would drive the movie along. Yes, I wish we'd had more time to tell some of those stories in a little more depth, but, I will also add with the very next breath, that I was deeply involved in cutting them out. Whenever a line or scene was going to be cut, we would discuss the pros and cons, and I can look back and say that every cut was made for the strength of the whole piece."

John was delighted when he sat down to watch the final version of the film. Over time, the story he had begun with had been distilled and refined until it found its ideal form, which is exactly what he hoped would happen. "I may be crazy," he says, "but I think it's a terrific movie." ★

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STAR TREK Props

Alan Sims

The Bringloidi

In the next installment of his series of articles property master Alan Sims informs us how he became closely involved with the *TNG* episode 'Up the Long Ladder,' and how he gave life to the Bringloidi by using props from his personal life, and even his pregnant wife.

Being able to inject your own personal touch, your own artistic impressions, your signature, is what I strive for when I'm creating properties for a production like *STAR TREK: THE NEXT GENERATION*. However, little did I know how much of a personal stamp I was going to imprint on Season Two's episode 'Up The Long Ladder' of *STAR TREK: THE NEXT GENERATION*, that is, until the script was delivered to me at my office at Paramount.

Breaking it down

As I broke down the script, a term we use to describe reading and notating all aspects of the production that pertain to my department, I read that the *U.S.S. Enterprise NCC-1701-D* would encounter and rescue a colony known as the Bringloidi. They were an agrarian race, and as such would bring their livestock as well

as personal possessions aboard the *Enterprise*. During our initial concept meeting with the producers it immediately hit me that if we used some farmyard animals such as goats – pygmy goats to be precise – for the Bringloidi livestock that this would be one requirement that would be easy enough to fulfill.

Animal farm

First of all, any scenes that require animals of any type, from goldfish to elephants, falls under my jurisdiction as the property master. It is my responsibility to supply the company

with the animal as scripted, and have them perform whatever the requirement may be. There are many animal handlers here in Los Angeles that have trained animals just for motion picture use – it is a thriving industry. In particular, I have used one outfit called Critters of the Cinema owned by Rob Block for many years. I even hired Rob to supply us with one memorable critter named Spot who was Data's feline pet. I have also overseen many other animal critters you may have seen on *STAR TREK: THE NEXT GENERATION*, or *STAR TREK: VOYAGER*. Whenever an

Chief Miles O'Brien, and the production team, were aghast at the mess that the Bringloidi would bring to the pristine transporter room.



The Bringloidi completely took over the cargo bay area on the *U.S.S. ENTERPRISE NCC-1701-D*, and Alan Sims and his team had their work cut out creating the look, and also cleaning up the mess.

Behind the Scenes



When Alan broke down the script it became clear that he would need to find some animals for the farming community colonists. He used his personal interest in rearing pygmy goats and his connections with Critters of the Cinema to bring the Bringloldi to life.



Bringloldi colony to life.

My wife also enjoyed the opportunity of being cast as the pregnant Bringloldi woman and getting a chance to work on screen with Patrick Stewart and Jonathan Frakes in the cargo bay. An unexpected bonus was the exposure we gained for the type of pygmy goat that we bred, and was very good for business as eventually we would show our animals and offer breeding throughout the country. It was as if, all of a sudden, our goats had become national celebrities.

Worthwhile experience

When all was said and done and that day's shooting was completed and my animals were back on the ranch, I was finally able to relax and enjoy with the satisfaction that I had been able to help create living images for this episode that were more than just something we would conceptualize, illustrate, and take to my manufacturers and sculpt, cast, add electronics, and paint. These would be images that were more a part of me than any tricorder or phaser would ever be. ✨

animal is required for a scene I will discuss it with the producers and show them pictures of animals that I think will fit the bill. Then I would bring the animals in for an interview – yes, I did say interview – which is a casting call of sorts, just as actors have to do.

Coincidences

Well, in this case, at the time I was a breeder of African pygmy goats on my ranch just outside of Hollywood in Santa Clarita, California. Along with that convenience was the coincidence that the episode required a pregnant woman as part of the colony; my then wife was about eight months pregnant with our second son, Sean, so this fit the bill perfectly. Of course it also meant that I had to become a lot more personally involved with the development of the scene, and it put a lot more pressure on me because I wanted the shots involving my pygmy goats to be just perfect. I had to insure that I arrived on the set with my animals on time, and then once there I'd worry about their performance as they were not trained for the movies – I didn't know whether they would perform or just take up valuable time by misbehaving on set!

In preparation for the scene we had dressed the transporter room with strewn straw all

over the pad, and had cackling chickens in wooden crates and bleating goats tethered wandering around. In short I had never seen the transporter room in such a mess! It looked so different from the pristine clean environments we're used to in *STAR TREK* and the entire crew knew that this was going to be a chore to clean up the mess, but we just all looked at each other and couldn't help but laugh. Needless to say, all our efforts paid dividends because we were all very satisfied with the end result, which really brought the rustic

A variety of animals were used by the props department to create the image that the Bringloldi were a truly rustic people.



The episode 'Up the Long Ladder' called for a pregnant woman, and Alan decided that his then pregnant wife would be perfect in the role.



Briefing: ENTERPRISE NX-01



ENTERPRISE NX-01

***Enterprise NX-01* was Starfleet's first vessel to be equipped with a warp five engine, allowing this remarkable ship to conduct a pioneering mission of exploration.**

In April 2151, 32 years of research and development at the Warp Five Research Complex on Earth culminated in the launch of *Enterprise NX-01*, and this momentous occasion heralded a new era for space exploration and humanity itself.

Revolutionary design

The design of *Enterprise NX-01* was a far cry from Zefram Cochrane's *Phoenix* of 2063, and although there were further significant experimental ships between these two pioneering craft, *Enterprise NX-01* set the trend for Starfleet ship design over the next 300 years; it was in the early 22nd century that the cornerstones for future Starfleet starship design were founded, such as the symmetrical formation of the twin warp

nacelles and the saucer-shaped hull that contained the living and working areas for the crew.

Enterprise NX-01 was not a particularly large vessel when compared to later ships to bear the same name, having a total length of 225 meters, spread over seven decks, ranging from A-G.

Defense systems

The outer hull was constructed from a series of tessellated alloy plates that were protected by a polarization field during times of increased spatial stress or attacks from aggressive alien species. During the course of its mission these plates had to be replaced regularly to prevent the hull integrity being compromised.

One of the most striking features of *Enterprise's* design was the

saucer section, which housed 83 crew personnel. The front section of the saucer was illuminated, and running lights were situated on the port and starboard sides of the surface. The underside of the saucer section also included the main entrance for the vessel's shuttlepod launch bay, and the grappler system – a precursor to the tractor beam. This section of the ship also housed many of the ship's defense systems in the form of the torpedo launcher and phase cannons.

Deflector control

Located within a cutaway section at the prow of the ship was the deflector dish. This was used to push away objects set on a collision course with the ship, and it was a natural design choice to position the deflector toward the

front. Proudly displayed directly above the deflector was the vessel's name and registration number in bold black lettering; yet another feature that would remain with all Starfleet ship designs.

Engine layout

The rear section of *Enterprise* was dominated by the vessel's main propulsion systems – namely the impulse and revolutionary warp five drives. The warp nacelles were located a relatively safe distance away from the populated area of the ship. Future pylon designs would support the nacelles on single stanchions, but *Enterprise NX-01* featured a flat angular connecting bar between the support pylons adjacent to the port and starboard impulse engines.



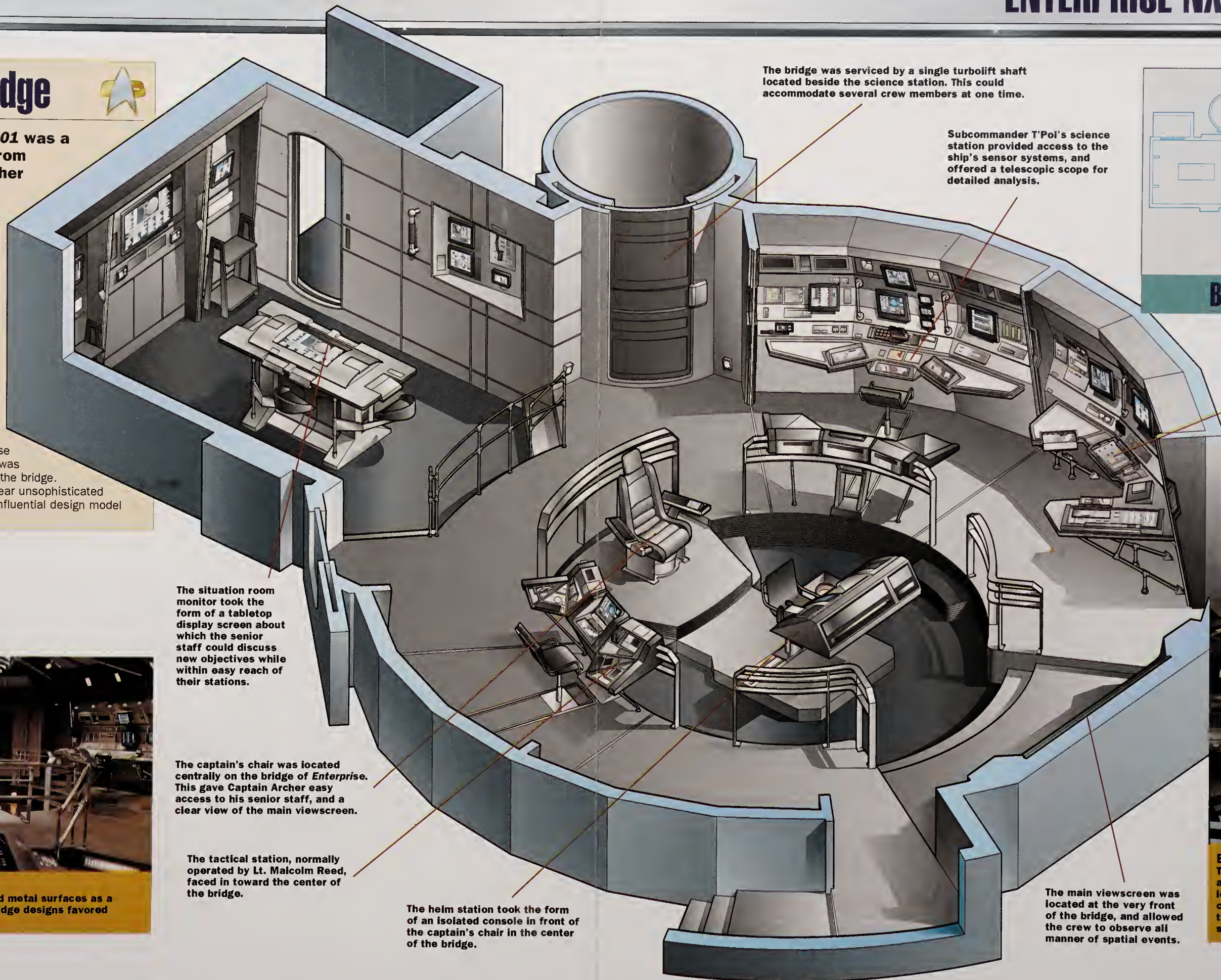
Main Bridge



The bridge of *Enterprise NX-01* was a compact command facility from where Captain Jonathan Archer led Earth's first warp five vessel on its mission of exploration.

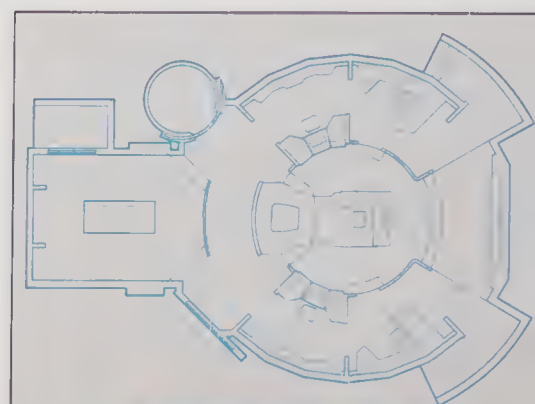
The bridge and Captain Archer's ready room were located on the smallest deck of *Enterprise NX-01*, A deck. The interior shape of the bridge was roughly circular, and a number of work stations were located on the bulkhead walls, while the science console, tactical, and helm and navigation stations were centered around the middle pit where the captain was positioned. An area designated for mission briefings was divided from the main bridge by some support rails, and from here the bridge crew could use the tabletop display screen to access tactical information and decide on a course of action. Access to the turbolift network was also provided from one entrance point to the bridge.

The bridge of *Enterprise NX-01* may appear unsophisticated by future standards, but it was a hugely influential design model for later generations of starships.



The bridge was serviced by a single turbolift shaft located beside the science station. This could accommodate several crew members at one time.

Subcommander T'Pol's science station provided access to the ship's sensor systems, and offered a telescopic scope for detailed analysis.



Bridge Layout

The communications station projected out from the bulkhead to allow Ensign Hoshi Sato to continue her duties while still keeping an eye on events displayed on the main viewscreen.

The situation room monitor took the form of a tabletop display screen about which the senior staff could discuss new objectives while within easy reach of their stations.

The captain's chair was located centrally on the bridge of *Enterprise*. This gave Captain Archer easy access to his senior staff, and a clear view of the main viewscreen.

The tactical station, normally operated by Lt. Malcolm Reed, faced in toward the center of the bridge.

The helm station took the form of an isolated console in front of the captain's chair in the center of the bridge.

The main viewscreen was located at the very front of the bridge, and allowed the crew to observe all manner of spatial events.



INTERIOR DESIGN

The *ENTERPRISE NX-01* bridge used exposed metal surfaces as a prominent design feature. Later starship bridge designs favored softer furnishings and warmer interiors.



BEST VIEW

The helm and navigation console and the captain's chair were located at the very front in the center of the bridge. Both positions were directly in the line of sight of the main viewscreen.

ENTERPRISE NX-01

Ventral View

Fore View

main bridge

RCS module

torpedo launchers

non-symmetrical
warp coils

nacelle catwalk

deflector
dish

fairing impulse engine

Aft View

main bridge

flux chiller
inboard/outboard P/S

impulse engine

subspace
amplifier
launch hatch

registration
number

utility/cargo hatch

torpedo launchers

Bussard ramscoop

energy plasma vent

observation gallery

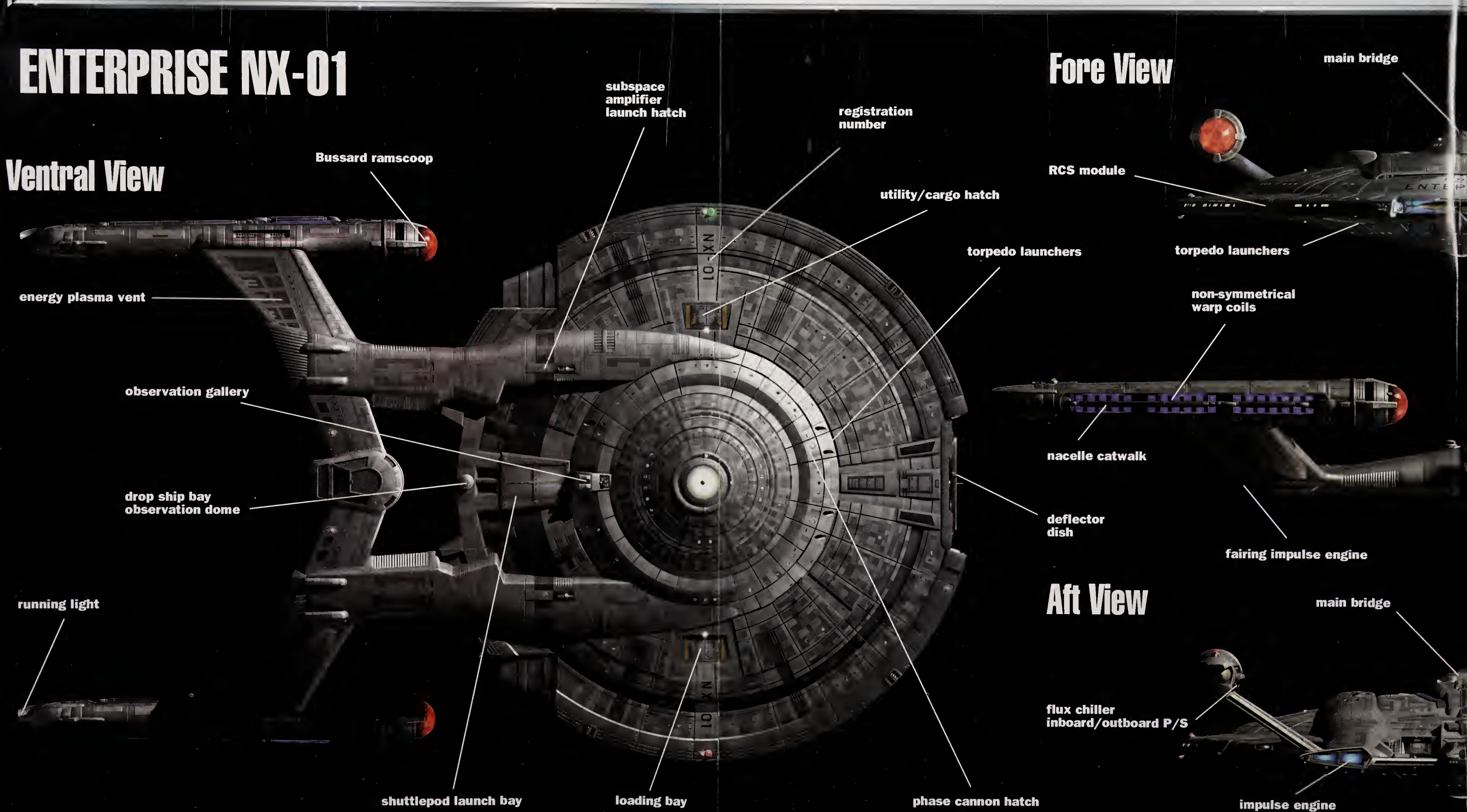
drop ship bay
observation dome

running light

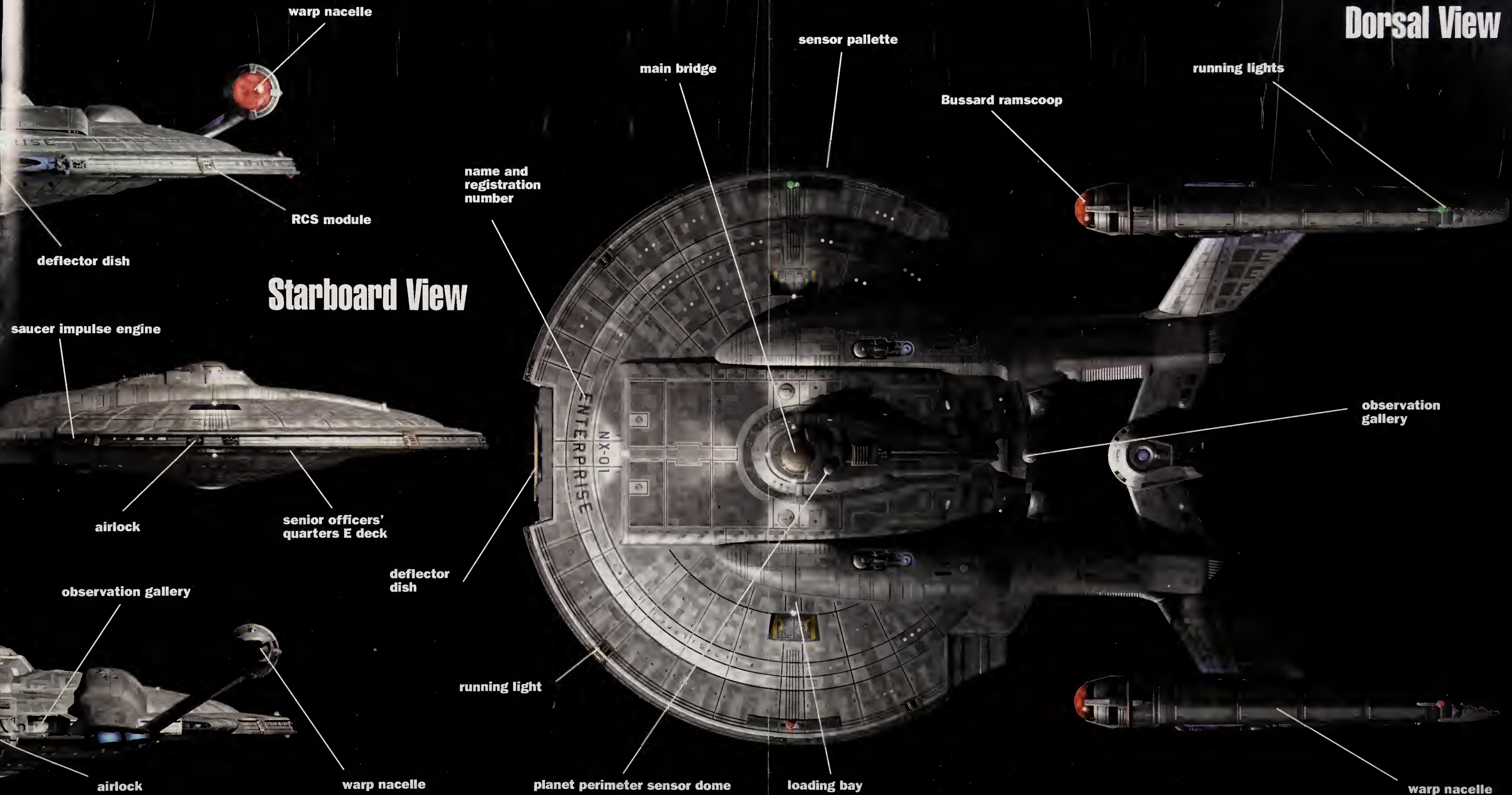
shuttlepod launch bay

loading bay

phase cannon hatch



Dorsal View



Starboard View

Briefing: ENTERPRISE NX-01: Sickbay



Sickbay



The sickbay aboard *Enterprise NX-01* was equipped with advanced medical systems, and also included a few alternative remedies supplied from its resident doctor.

Sickbay was located on Deck E of *Enterprise NX-01* and was conveniently positioned on the same level as the launch bay, in close proximity to main engineering on D Deck, and this central position made it accessible from any part of the ship. Located in the center of the facility was the emergency treatment area, which was used to treat patients requiring immediate attention. Several recovery beds were placed against one side of sickbay, and the monitors connected to the units relayed patient information to the resident physician.

A dividing panel partitioned the room, creating an additional area for work and storage, but, unlike later sickbays, Dr. Phlox did not have a separate office. From 2151 Dr. Phlox used the storage areas to house a menagerie of creatures that had medicinal properties, such as an Altarian marsupial, whose droppings contained powerful healing enzymes. A highly advanced 22nd-century imaging chamber featuring a rail-mounted bed that retracted into the circular scanning area was positioned to one side of sickbay. The chamber reduced the need for invasive surgical procedures, and allowed the doctor to diagnose patients quickly.



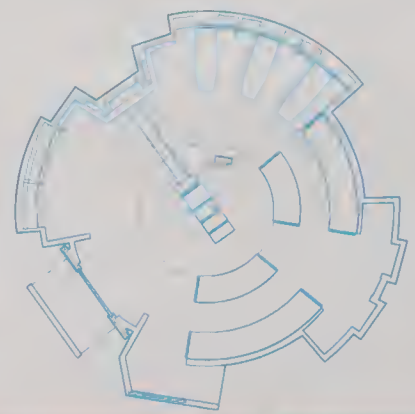
DENOBULAN DOCTOR

The Denobulan Dr. Phlox was in charge of sickbay. He had a wide range of medical expertise and held six degrees in interspecies veterinary medicine as well as degrees in dentistry, hematology, and botanical pharmacology.

The viewscreen mounted above the aperture to the scanning device provided a display screen to the diagnostic, which ran when a patient was being internally scanned.

The main entrance to sickbay was wide enough for a gurney or two adults to pass through the door. The door was marked with the caduceus symbol.

The main treatment area was used to deal with emergency situations, and all equipment was located within easy reach of the doctor from this position.

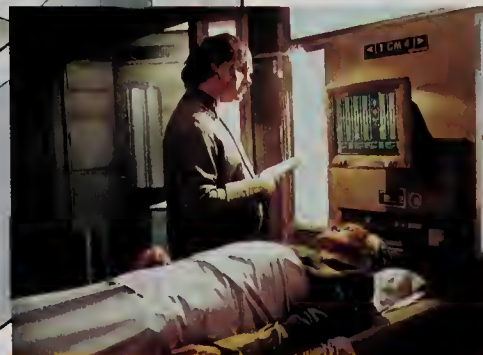


Sickbay Layout

BEDS

As *ENTERPRISE NX-01* lacked a separate ward for patients, only the most critically ill were kept in sickbay for observation. Three fully outfitted beds protruded from the curved sickbay wall and were equipped with diagnostic screens.

In the storage facilities located in sickbay, Dr. Phlox kept his alternative therapies for medical ailments. These included live animals, and, in some instances, their droppings.



EXPLORING HUMANITY

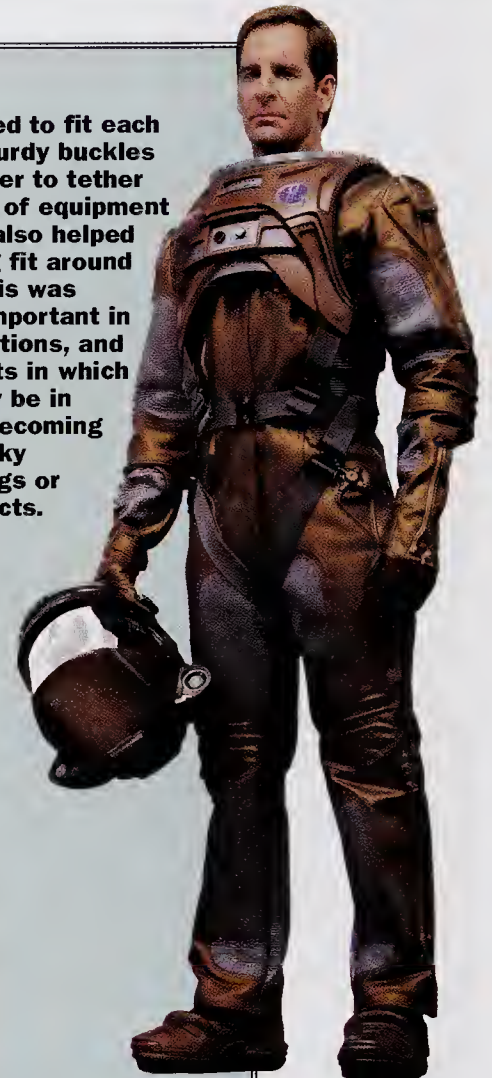
Dr. Phlox was one of the few non-humans aboard *ENTERPRISE NX-01*, and his alien nature made the treatment of his human comrades all the more fascinating.

EVA Spacesuits

The function of an extravehicular suit was to protect its wearer in conditions where the atmosphere was dangerous, so the suits were equipped with a built-in oxygen supply, electrical systems, a power core, and heating grid. The backpack was perhaps the most vital element of the EVA suit, as it stored the power source for the heating, lighting, and communications, as well as several hours' worth of breathable gas. In preparation for wearing the EVA suit an insulating undergarment was worn. The outer uniform was made of multiple layers; the upper surface was a metallic fabric designed to resist damage from hazards such as micro-meteor impacts and reflected cosmic rays. A network of heating coils formed the next layer, and finally the interface layer, which managed air circulation around the body. Fitted gloves, boots, and a helmet closed the internal atmosphere of the suit.

TAILOR MADE

EVA suits were tailored to fit each officer. A series of sturdy buckles allowed the wearer to tether lines or pieces of equipment to them, and also helped create a snug fit around their body. This was particularly important in cramped conditions, and in environments in which the suit may be in danger of becoming torn on rocky outcroppings or sharp objects.



A small control panel on the front of the EVA suit provided the wearer with the ability to alter illumination levels, and to conduct audio communications.

The EVA suits were designed to be flexible so that crew members could move around easily. Flexible materials were used where possible to increase the range of maneuverability and reduce the overall weight of the suit.

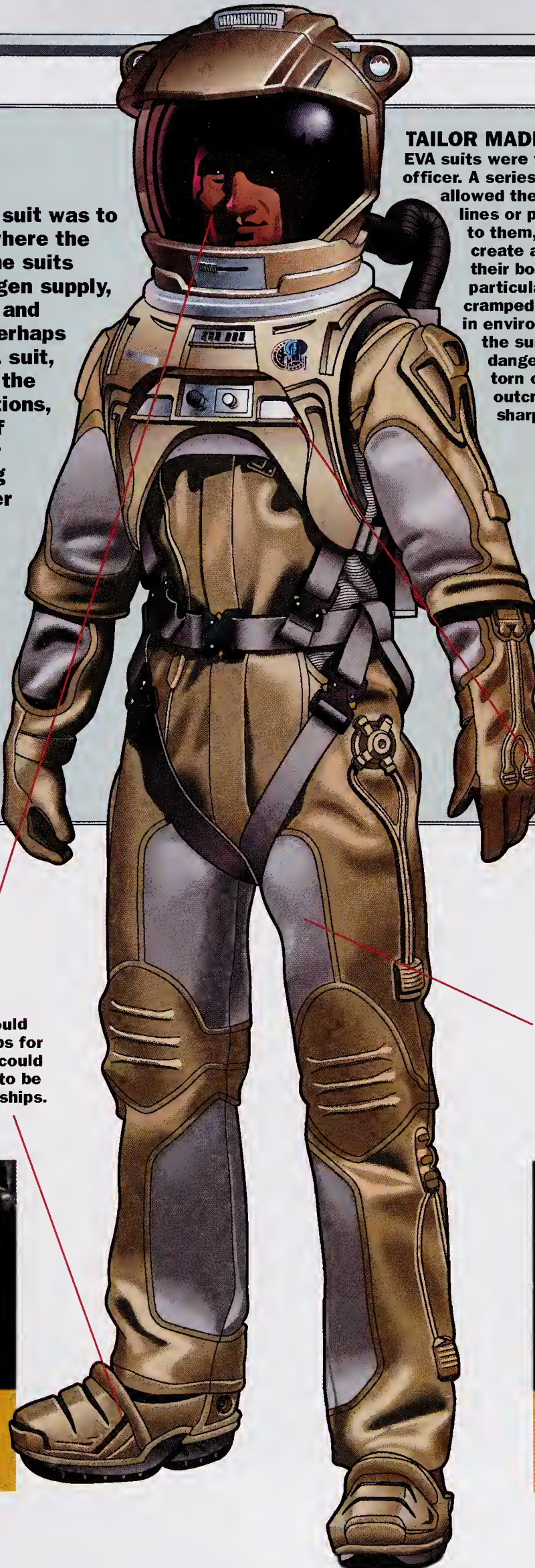
The suit's integrated boots could be fitted with a variety of grips for numerous alien terrains, and could be magnetized to allow EVAs to be conducted on the side of starships.



PROTECTED
The separate helmet connected securely to a large locking ring situated around the neck area of the EVA suit.



LIGHTING
Standard issue 22nd-century helmets were internally illuminated to allow personnel to be easily identified.



Briefing: ENTERPRISE NX-01: Uniforms

★ Uniforms 2151 ★

The Starfleet uniforms of 2151 were designed with understated function, comfort, and a strong team identity in mind.

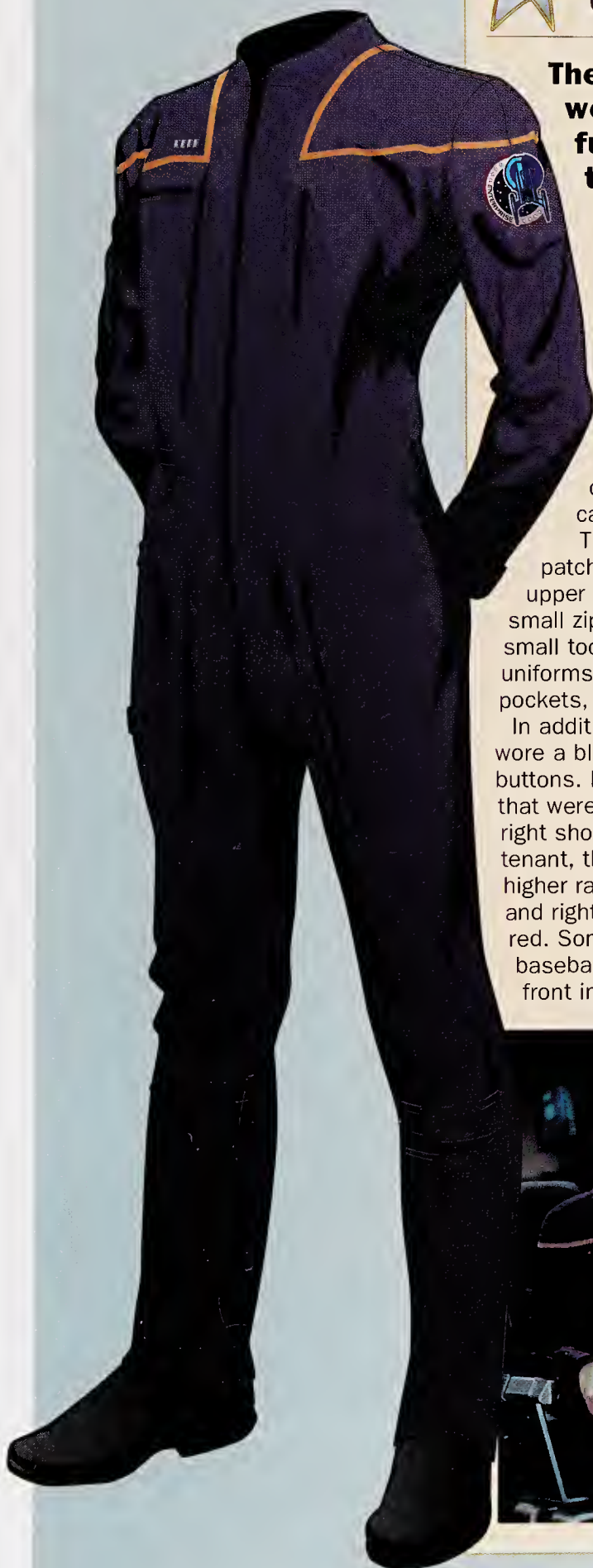
The uniform worn by all Starfleet personnel in the early 2150's was an all-in-one jumpsuit. It was predominantly dark blue, with colored stripes around the shoulder area that denoted which department a crew member belonged to; the command division, including helm and navigation, was represented by gold-colored stripes; engineering and weapons/security personnel displayed red stripes; and science was indicated by a turquoise blue-green stripe.

The uniforms also featured an embroidered patch with a stylized image of their vessel on the upper left sleeve. The right sleeve incorporated a small zipped pocket that was large enough to hold small tools. Pockets were a particular feature on the uniforms of 2151 – the upper chest area had two pockets, as did the pants.

In addition to the basic outer uniform, all personnel wore a black undershirt fastened by a series of buttons. Rank was indicated by a series of silver pips that were attached next to the colored piping on the right shoulder; one pip denoted ensign, two for lieutenant, three for commander, and four for captain – higher ranks, such as admirals had pips on both the left and right shoulders with the piping colored silver above red. Sometimes crew members wore a black colored baseball cap with the letters 'NX-01' stitched onto the front in red and silver lettering, particularly when

taking part in landing party missions.

Captain Jonathan Archer wore the same basic uniform as all the other crew members, but the gold piping showed that he was from the command division, while the four small pips indicated his rank.



Designing the U.S.S. ENTERPRISE NCC-1701-E

STAR TREK: FIRST CONTACT gave John Eaves the opportunity of a lifetime when his boss Herman Zimmerman asked him to design a new *Starship Enterprise*. As he recalls, he was determined that the new ship would be sleek, fast, and muscular.



It began in the fall of 1995. John Eaves was working in the *STAR TREK: DEEP SPACE NINE* art department when his boss, production designer Herman Zimmerman, stopped by his desk and told him to start work on the biggest job of his career. “Herman just kind of casually said, ‘We’re going to start work on the new movie soon. I haven’t got a script yet, but we’re going to need a new *Enterprise*. I need some sketches as soon as you can.’ It was only when I went home and started doing sketches that it sunk in what he had asked me to do. It’s every school kid’s dream to design an *Enterprise*.”

As John started to sketch, he inevitably thought about how his *Enterprise* would differ from its predecessor. Years earlier he had been involved in building the four-foot miniature of the U.S.S. *Enterprise* NCC-1701-D that was used

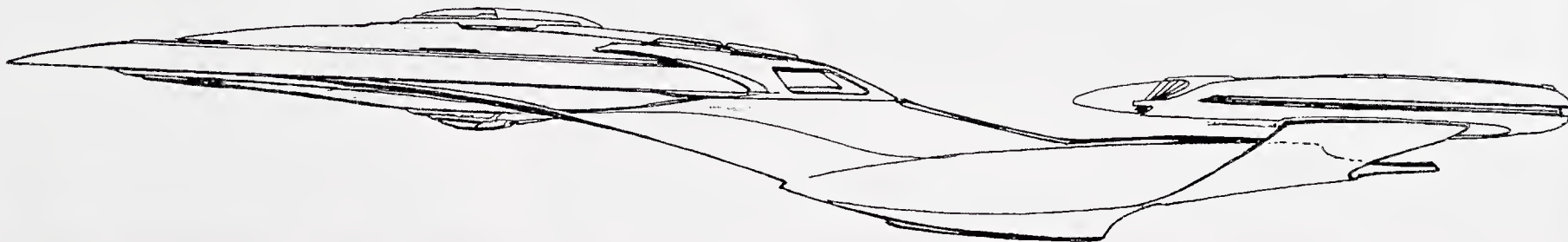
on the TV series, and says that he had always been a little ambivalent about the design. “I remember looking at the blueprints and thinking, ‘I don’t know if I like this or not.’ It was so different than what I was used to thinking an *Enterprise* would be. And, building that model, I realized that there were only a few angles you could film it from.”

All the angles

John was determined that the new *Enterprise* would look good from a variety of angles, but he says that he had no intention of abandoning the basic shape that Matt Jefferies had established on the original series. “You know the primary shapes you have to use – the body, the nacelles, and the saucer. I just had to configure those in some kind of new architecture. That was the primary focus.”

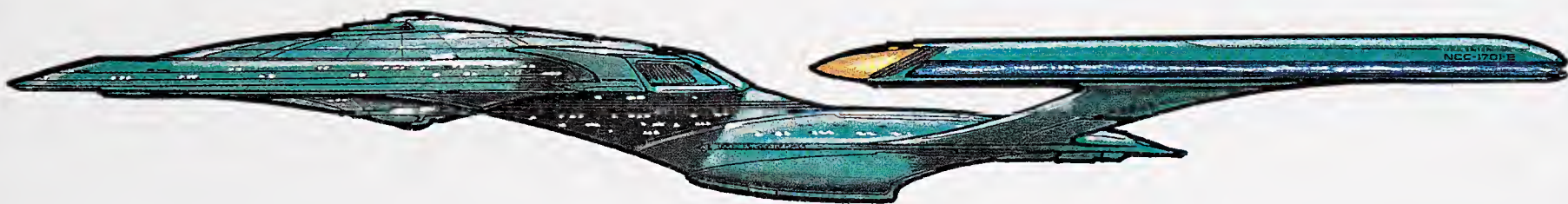
The script for *STAR TREK: FIRST CONTACT* also gave him some important guidance. It described the *Enterprise-E* as a more advanced, faster ship that was designed to fight the Borg. On *STAR TREK: GENERATIONS* he had had the opportunity to modify the *Excelsior* to turn it in to the *Enterprise-B*; he had been struck by its length and the beauty of its design, and says there is no question that it influenced his thinking about the *E*. “I definitely wanted to have a sleeker-looking ship, like the *Excelsior*. I wanted it to look like it could go real fast. To me, the shapes on the *D* looked almost like they wouldn’t be able to handle that kind of speed. So I thought, in an architectural sense, they needed to be longer and a lot more streamlined. Even though it looks smaller than the *D* mass-wise, it’s actually a longer ship.”

Behind the Scenes

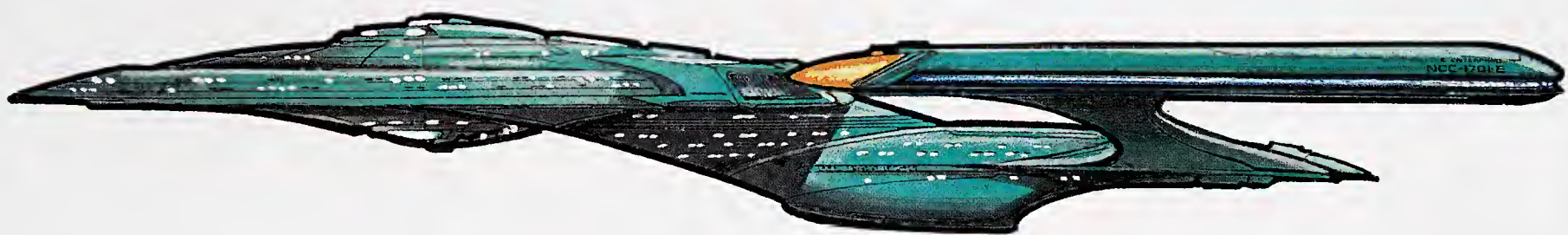


Stretched out

John's initial approach was to take the familiar design of the *U.S.S. Enterprise NCC-1701-D* and stretch it out. At first he kept the *D*'s short nacelles, but he soon replaced these with longer versions, which he felt gave the ship a better sense of balance.



Very early on in the design process, John produced these two drawings, which showed what the ship would look like if the nacelle support struts were swept back as they were on the *U.S.S. ENTERPRISE NCC-1701-A*, or swept forward to create a stronger sense of forward motion.



He rapidly decided to stretch the engineering hull out, giving it a much more extended shape, but he wasn't sure what to do with the saucer. "I went through the whole gamut of shapes. I thought I'd start with the round saucer just to see how it would look on a sleeker kind of body frame. But that was almost going too far back in time with the design, since the oval had been established. I thought at least that shape should carry on. So I rotated it around to give the impression of speed and power."

John remembers that while he was working on these early sketches he was rather secretive.

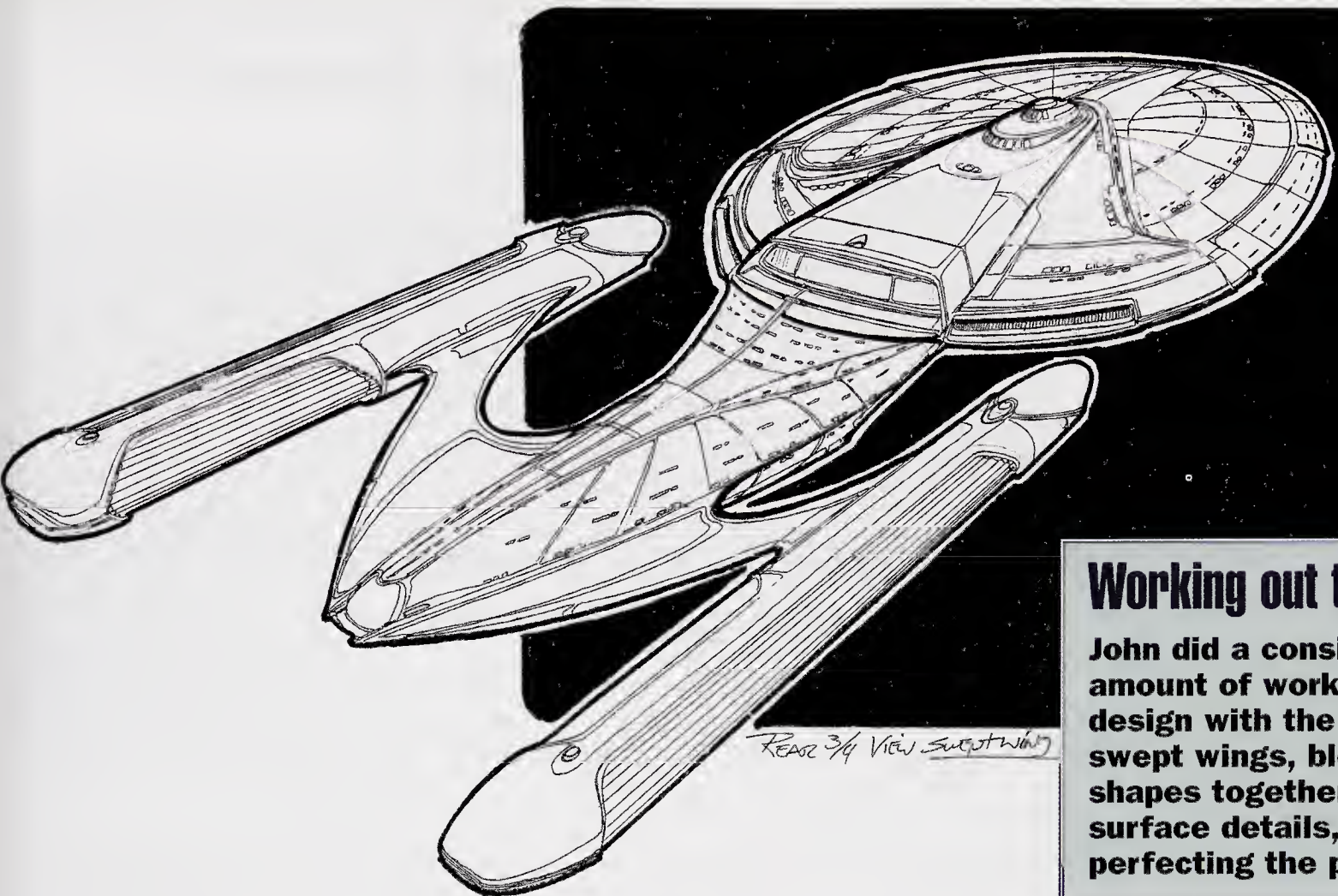
He was concerned that if he showed an incomplete idea to Herman and the producers they might latch on to something he wasn't happy with, so he didn't submit any drawings until he was confident that he had found the right direction. "Eventually I came up with one shape from the side that I liked. I showed it to Herman. He liked it and said, 'OK, keep going with that.'"

Extended shape

In profile this *Enterprise* is not unlike a stretched out version of the *D*, and still has that ship's short warp nacelles. John says that

at this stage he was still being quite cautious, but now that he had the go-ahead to explore the design he started to suggest more radical changes. The first was extending the nacelles. "I loved the older look with the long nacelles, and I thought that with the new powerplants and the new technology behind it a longer, sleeker nacelle would balance the craft better."

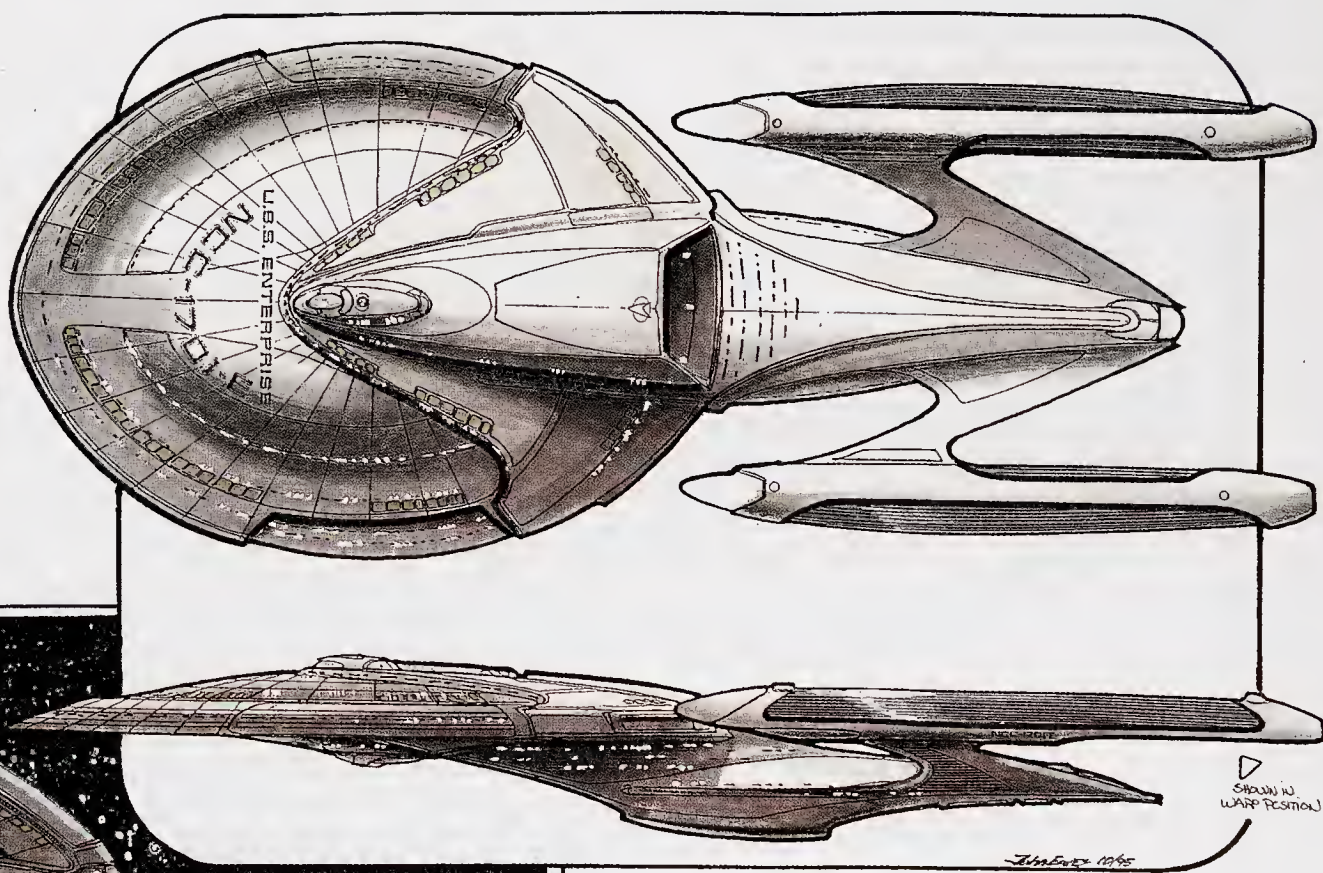
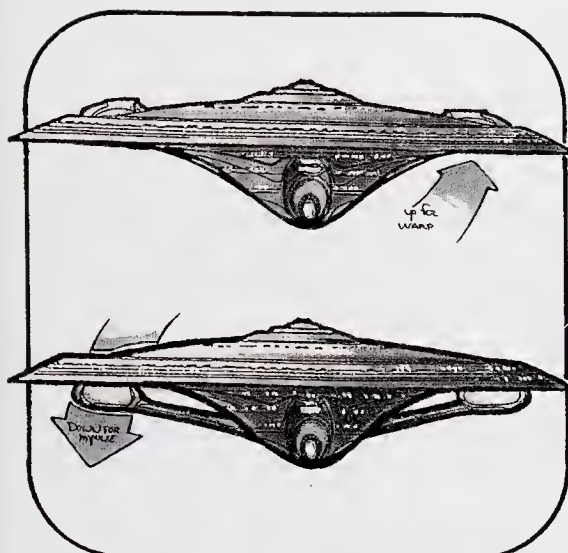
Another modification John wanted to try was sweeping the nacelle struts forward rather than back. He felt this would give the ship a more advanced look, and produced two drawings that showed the difference between



REAR 3/4 VIEW SWEEP WING

Working out the details

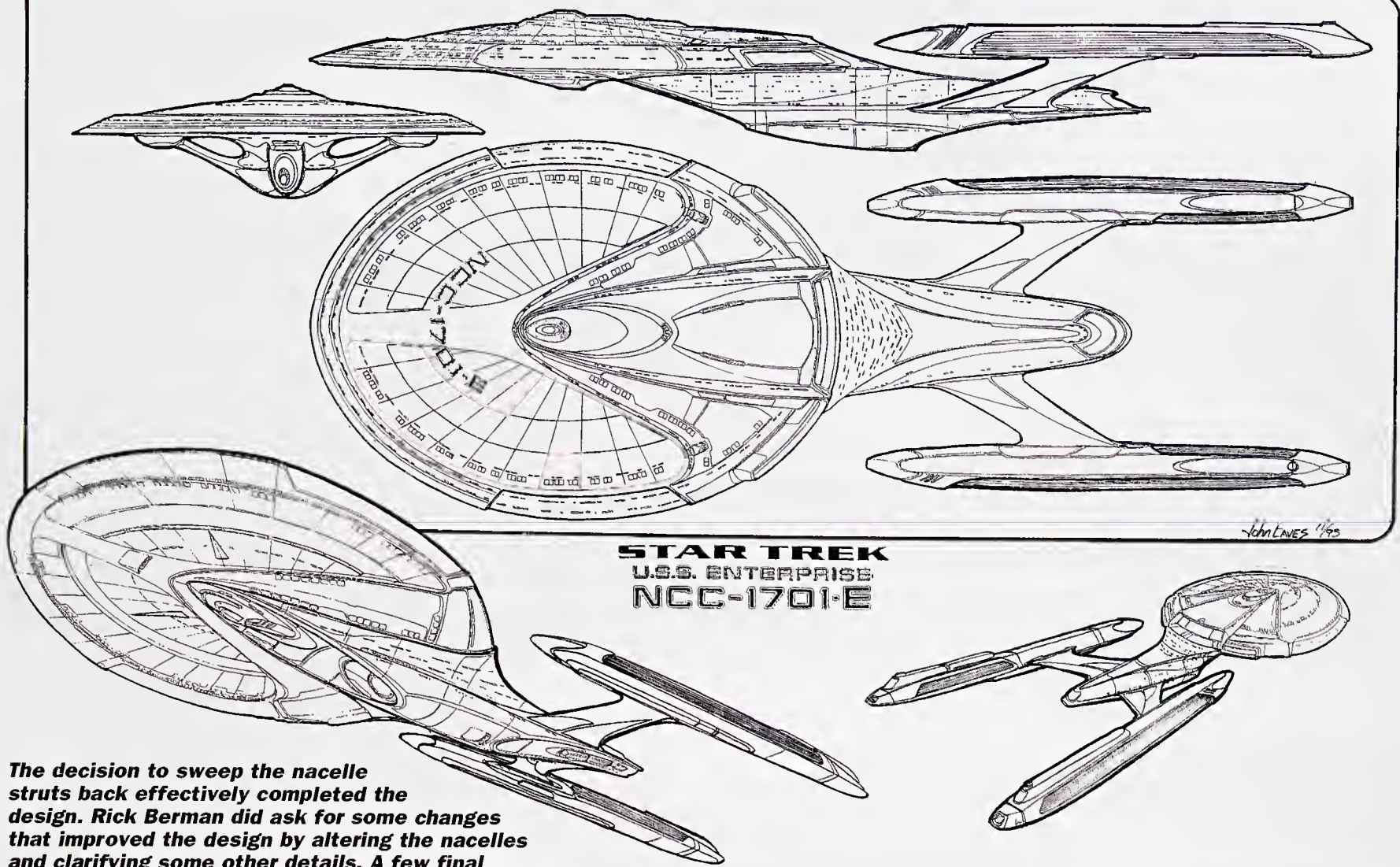
John did a considerable amount of work on the design with the forward swept wings, blending the shapes together, adding surface details, and perfecting the proportions.



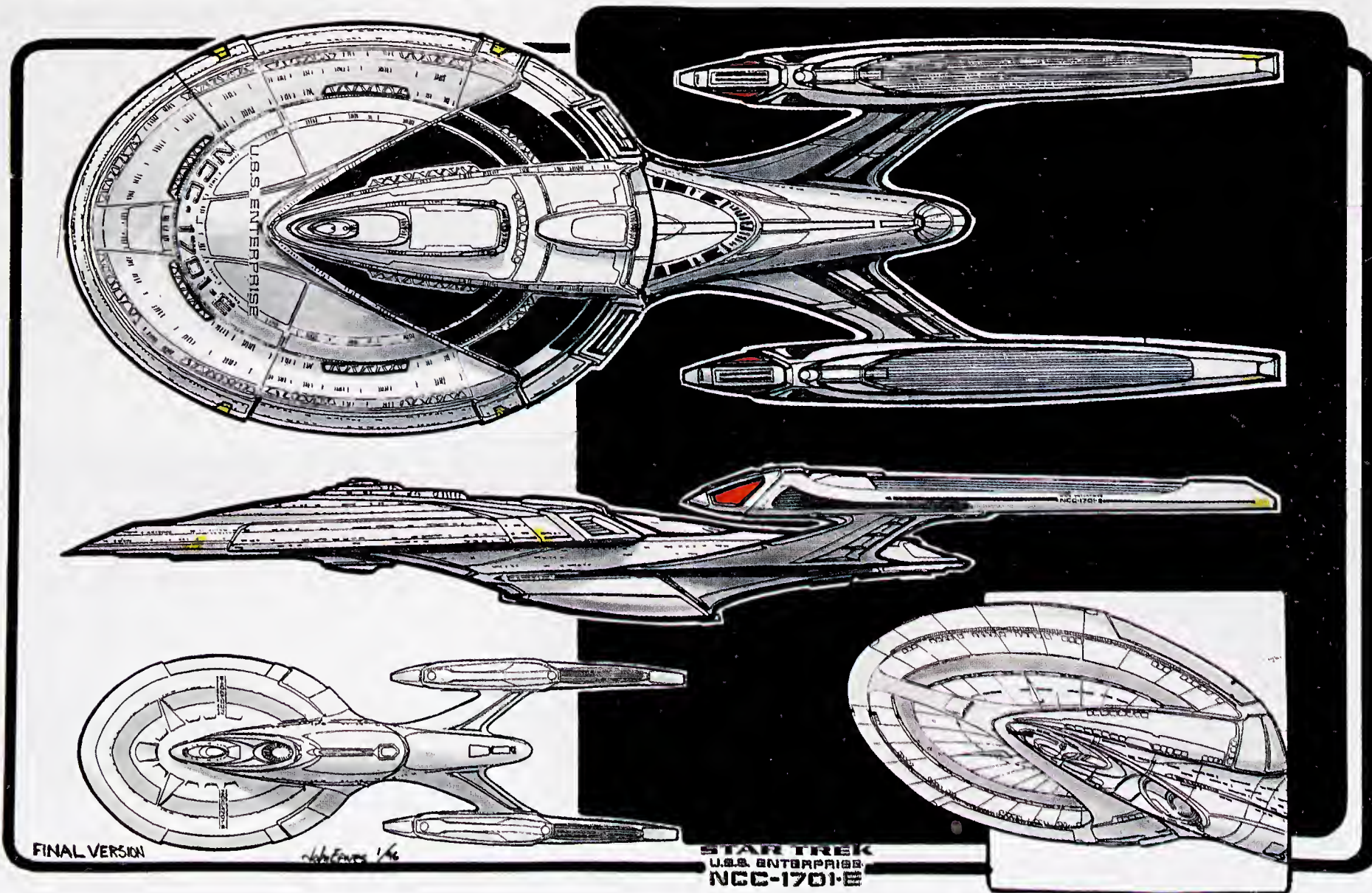
SHOWN IN WARP POSITION



STAR TREK
U.S.S. ENTERPRISE
NCC-1701-E



The decision to sweep the nacelle struts back effectively completed the design. Rick Berman did ask for some changes that improved the design by altering the nacelles and clarifying some other details. A few final changes were then made when the model was built.



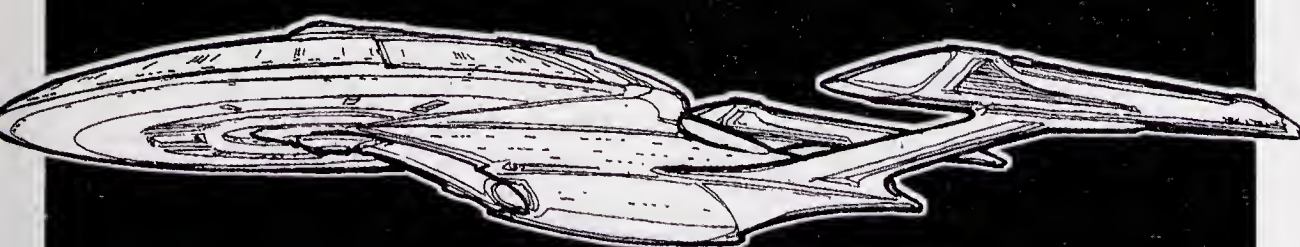
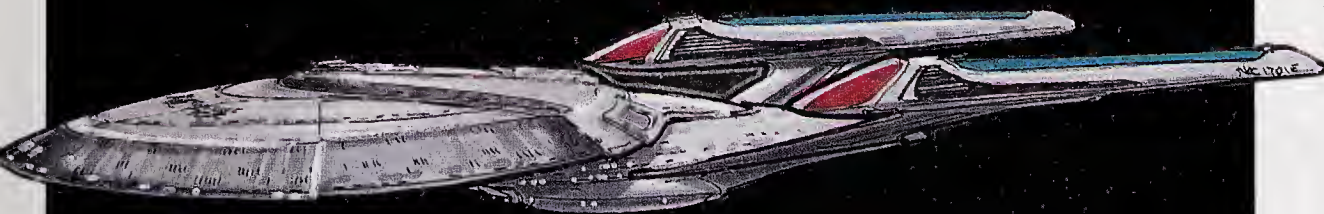


Different angles

As he worked on the design, John would occasionally draw up sketches that showed the ship from different angles. This helped him to be confident that the *ENTERPRISE-E* would look good no matter how you looked at it.



Several of the angles make the U.S.S. *ENTERPRISE* NCC-1701-E look remarkably like Matt Jefferies' classic design for the original *ENTERPRISE*.



his new struts and the traditional version. Rick Berman approved of the new approach and John continued to develop it in the next round of drawings. John says that Rick's comments were extremely perceptive, but, on the whole, he didn't concern himself with the tiny details. "He was definitely someone who liked a nice shape, a nice design. He wasn't looking at it technically or scientifically; he was looking for something that was new and very, very different. His comments would be 'move things' as opposed to 'change things.'"

Compact profile

The most obvious change that came at this stage involved the neck section, which connected the engineering and saucer section. This was now blended into the body of the ship, creating a much more compact shape.

"The neck went away early on," John recalls. "From what Herman was saying this was a special *Enterprise* designed for fighting the Borg, so I wanted to take out any vulnerability. I always thought that neck was a prime target. When it was attacked in *WRATH OF KHANI* I thought, 'Man, if they had hit it for just a few more seconds it would have snapped off and that would have been the end of the ship!' On the *D* I thought the neck was too heavy. I definitely wanted it to blend, and it turned out it worked best just eliminating that neck altogether and tapering the scoop of the deflector dish from the body all the way up to the torpedo launcher."

One of Rick's most important notes was that the *Enterprise-E* should be an entirely new ship that had a distinct identity. This meant that some ideas were off the agenda. "At one point," John says, "Herman was thinking, 'What do you say the nacelles move like they do on *Voyager*?' We figured that was how new warp engines worked. That was one of the heavy printed notes that came back from Rick Berman — 'We don't want any *Voyager* connotations.' Anything that moved he really didn't want to go with, so that went away very quickly."

Smooth surface

For the surface textures, John wanted to recreate the feeling of the refit *Enterprise* from *STAR TREK: THE MOTION PICTURE*.

"Anything that has a raised surface would be an obstruction, so I wanted a smooth look. If you look at old boats or airplanes, the heavier the paneling, the slower they went. I always thought the *A* was just beautiful. That's kind of how the *E* was done as well."

Behind the Scenes

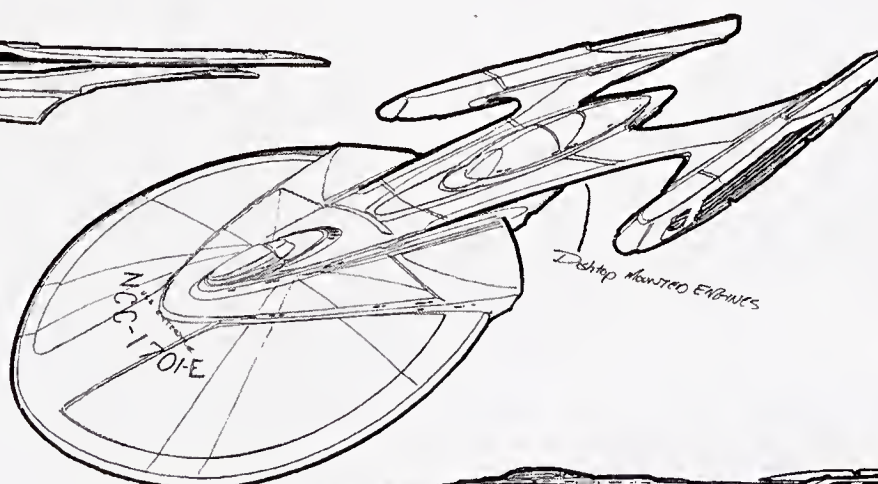
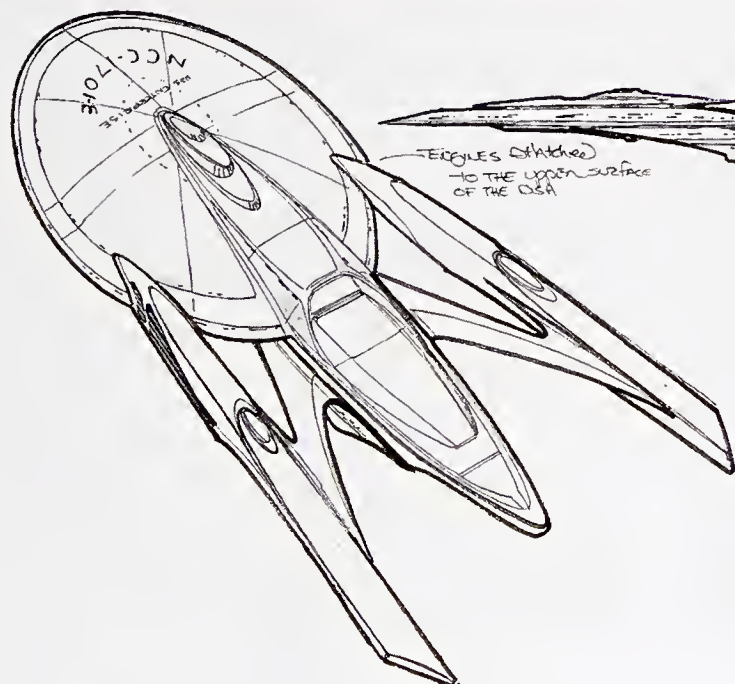
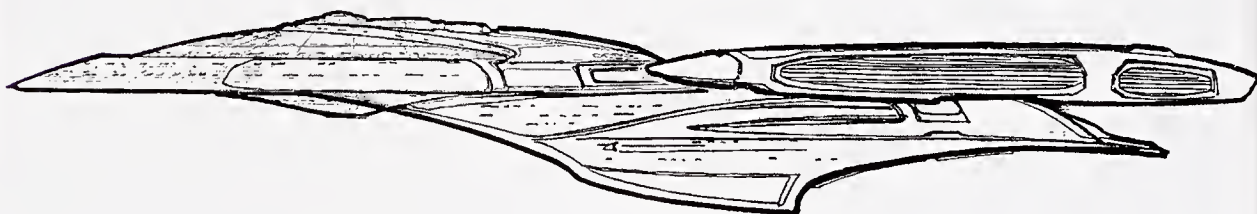
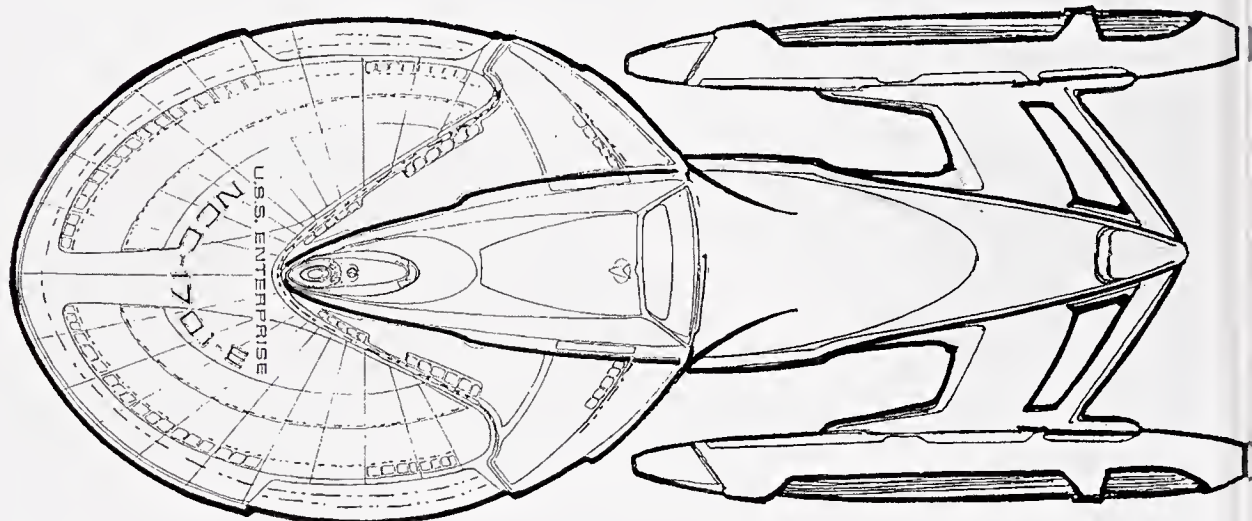
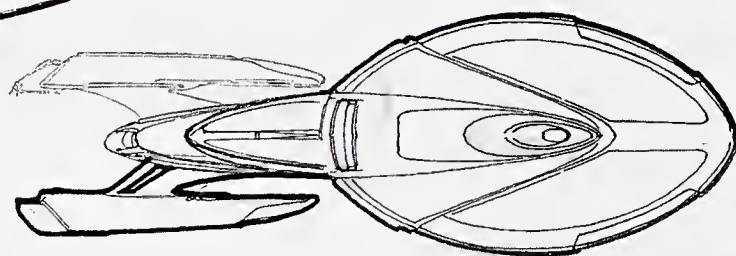
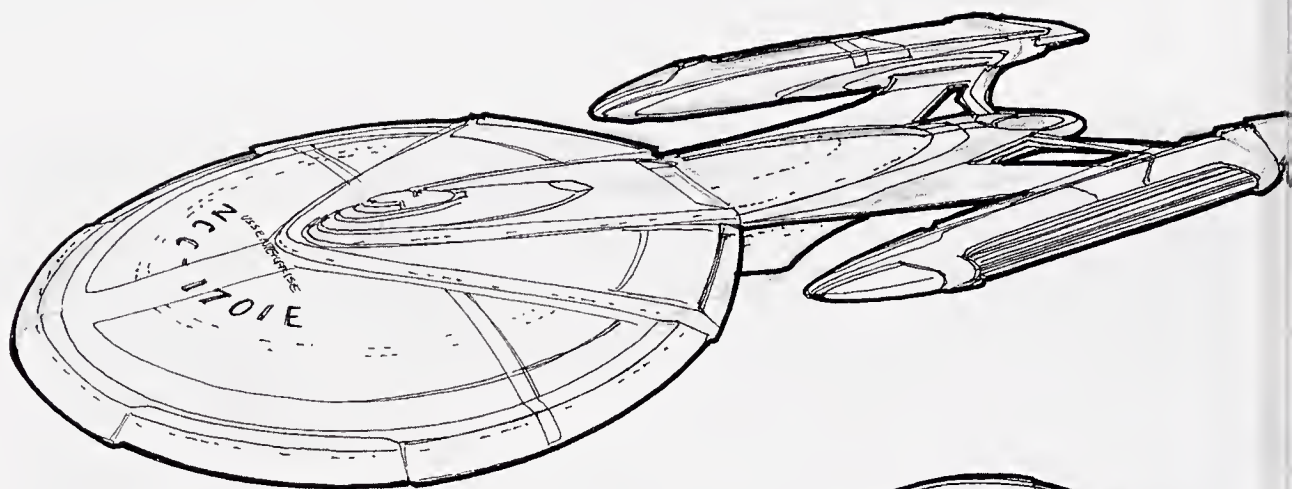
However, John did add a major new structural element – the triangular shapes on the top and bottom of the saucer. “I was thinking about warp technology,” he explains. “I felt that at high speeds it would act sort of like a warp flow – that shape would enhance that. That’s something I would dedicate to Mike and Denise Okuda, because they’d come along and say, ‘Have you heard about this technology?’ or something. And that’s kind of where that came from.

“It’s also one of those old art school things. As an artist you’re determining where you want the viewer’s eye to go. I was trying to demonstrate speed, no matter where you look at the ship. Anything pointing forward would draw your eye and make the ship look fast. Even if it’s parked it looks fast.”

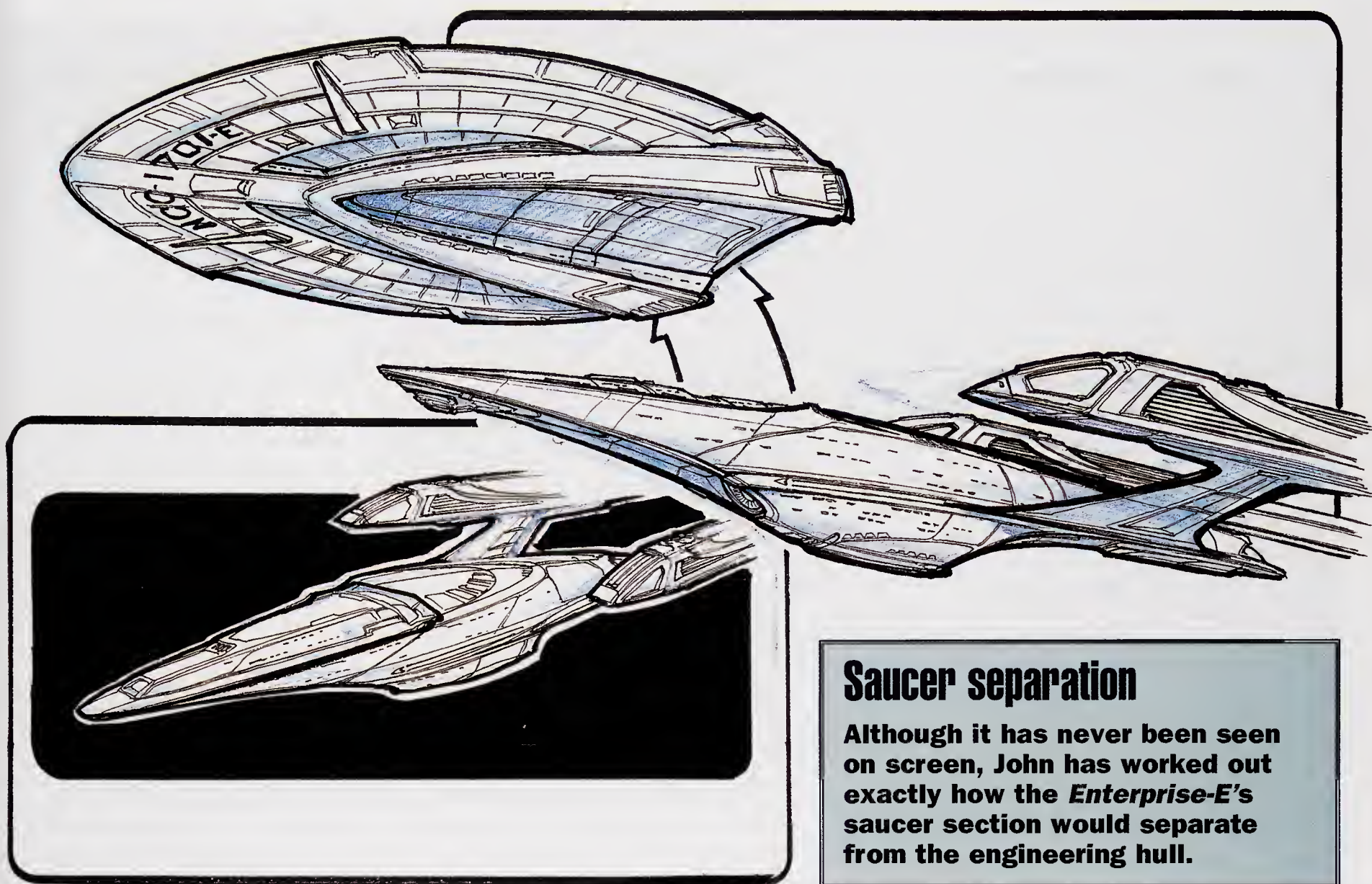
A considerable amount of work was done on this version of the design. “We explored it all the way to putting windows and panel line breakup on it. Mr. Berman saw it and he kind of liked that direction, so we kept going. Then we started doing the top views and Fritz

Alternative designs

While he was drawing the *E* John was also working on the design for the *U.S.S. Endeavour*, which was very closely related, so when Rick Berman wanted to see some alternative approaches he handed these sketches over.



John Eaves 12/95



Saucer separation

Although it has never been seen on screen, John has worked out exactly how the *Enterprise-E*'s saucer section would separate from the engineering hull.

[Zimmerman], who is one of the set designers, came over. He said, 'You know, if you look at it like this, it looks like a big turkey in a pan!' And he was right! We laughed, and when we told Herman he said, 'Oh, my gosh! Get rid of that.'

"Putting the struts back said, 'This is an *Enterprise*.' It had that really nice feel that the *A* had. From there Mr. Berman really liked it. He put notes on it like 'lower the nacelles,' 'bring the body down a little bit.' Really specific notes like that, but he said, 'This is pretty much it.'"

Last check

After another pass, Rick was satisfied, and declared that they had found their *Enterprise*. But he wanted to be sure that this was the absolute best way to go, so he asked John to produce some alternative designs.

Fortunately, John says, in a way he had already done some work on an alternate version of the *E*. "In the early script there had been a ship called the *Endeavour* that used to play quite a big role. I was drawing that and

the *E* at the same time. They were kind of similar shapes, so it was almost a way of trying things out. I thought, 'If I want to see this on the *E*, let me try it on the *Endeavour* sketches first.' I'd mess around with the body, tapering it to the nacelles in one swoopy part, things like that. It was definitely an idea platform for me. So, at this point I just put *Enterprise* on all the *Endeavour* sketches, because by that time *Endeavour* was gone and nobody had ever seen them!"

The alternative designs convinced Rick that they had made the right decisions all along, and the *E* was approved. Rick Sternbach was brought in to draw up the blueprints that were sent to ILM, while John prepared detail drawings of important areas like the deflector dish and the bridge module.

John says that he knew the team working on the model at ILM – which included John Goodson, John Knowle, and Bill George – were all masters of their craft, who had worked on *STAR TREK* ships before, including the *Excelsior*. "I didn't want to give them too much information; I'd rather they have their

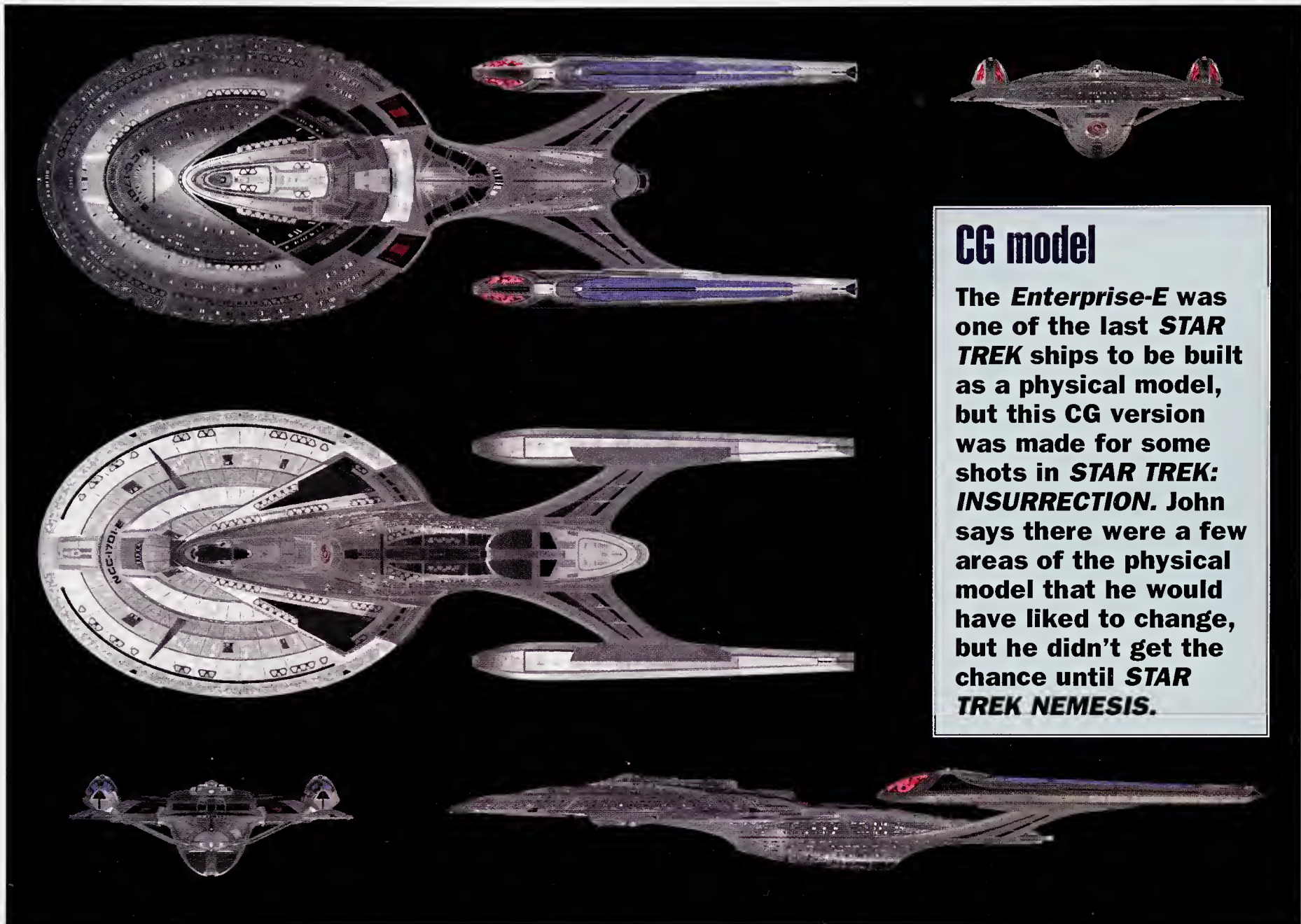
chance to be creative as well. So I wanted the sketch to be just an idea. They took it from there to put the things that they knew so well in to the model. John Goodson and I would talk almost every day, and we cleared up all sorts of details as they built the model."

Evolving nacelles

The biggest changes in the design of the *Enterprise* involved the warp nacelles and the way they connected to the engineering hull. "In the version I sent them, the whole front end of the nacelle was a big Bussard collector. It was this open-ended glowing orb. Then the blue light went all the way to the back uninterrupted. That went back and forth. When ILM started building the model, John called me up and said, 'What do you say we build framework around the front end of the Bussard collector?' I said that would be fantastic. So he came up with the way that was cowled over at the front.

"The way the strut connected to the nacelle was kind of the gray area in the blueprints. There wasn't actually a print that showed

Behind the Scenes



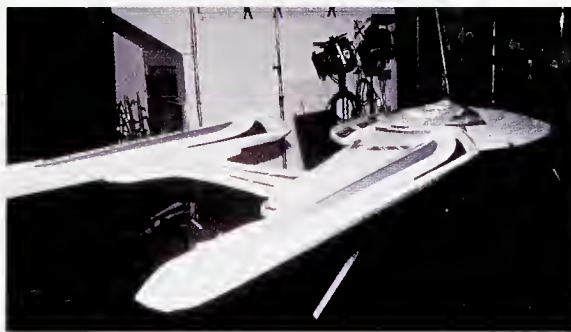
CG model

The *Enterprise-E* was one of the last **STAR TREK** ships to be built as a physical model, but this CG version was made for some shots in **STAR TREK: INSURRECTION**. John says there were a few areas of the physical model that he would have liked to change, but he didn't get the chance until **STAR TREK NEMESIS**.

where they attached. Herman asked me to make a study model for the ILM guys and to help solve some problems here on the lot. It took forever to do, and it was a big event to make everything line up. In doing that I pulled the struts back on the body a little bit and moved their location on the nacelle a little closer to the center. I sent that to ILM. My strut kind of tapered with the body as it curved at the back, but it was very difficult to have that work on a bigger model. Bill George said, 'What do you say we have it come out of the body on a parallel line so we can angle up with a more graceful angle?' So that's what we did."

Hidden ability

John also took the trouble to work out exactly how the *E*'s saucer section would separate, even though this had never been mentioned in the script. "I just knew that the saucer separation was a part of it. I figured



The shooting model of the *ENTERPRISE-E* was made at ILM.

that was something that always had to happen, and I wanted to make sure it had been worked out beforehand. So it's already been established where the separation line and the break lines would be.

"I wanted the two parts of the ship to look very independent of each other and not as if they had to be together. I drew a version with the saucer off where it looks like kind of a giant retro dart. I wanted that part of the

ship to look very fast but also aggressive."

For all the changes, John says the design still has many, many traces of Matt Jefferies' original design. "There was a lot of stuff I wanted to keep from the old ship. There were the two triangles on the saucer, which I found out later were supposedly landing gear, and the big scoop on the back. Even though we had to change the ship, I wanted to show that these things still exist."

Classic design

In fact, John admits that he has been slightly surprised to see how much the *Enterprise-E* looks like Matt's famous design. "I think it looks more like the original *Enterprise* than intended. I think what they did for the motion picture was a perfect kind of modification on an existing design. That's what I wanted to do – not change it completely, but modify it. I thought the basic lines were perfect." ☆

Michael Bell

'Encounter at Farpoint' featured *STAR TREK: THE NEXT GENERATION*'s very first guest star – Michael Bell, who played the Bandi leader Groppler Zorn. He went on to guest-star twice more, in *STAR TREK: DEEP SPACE NINE*.

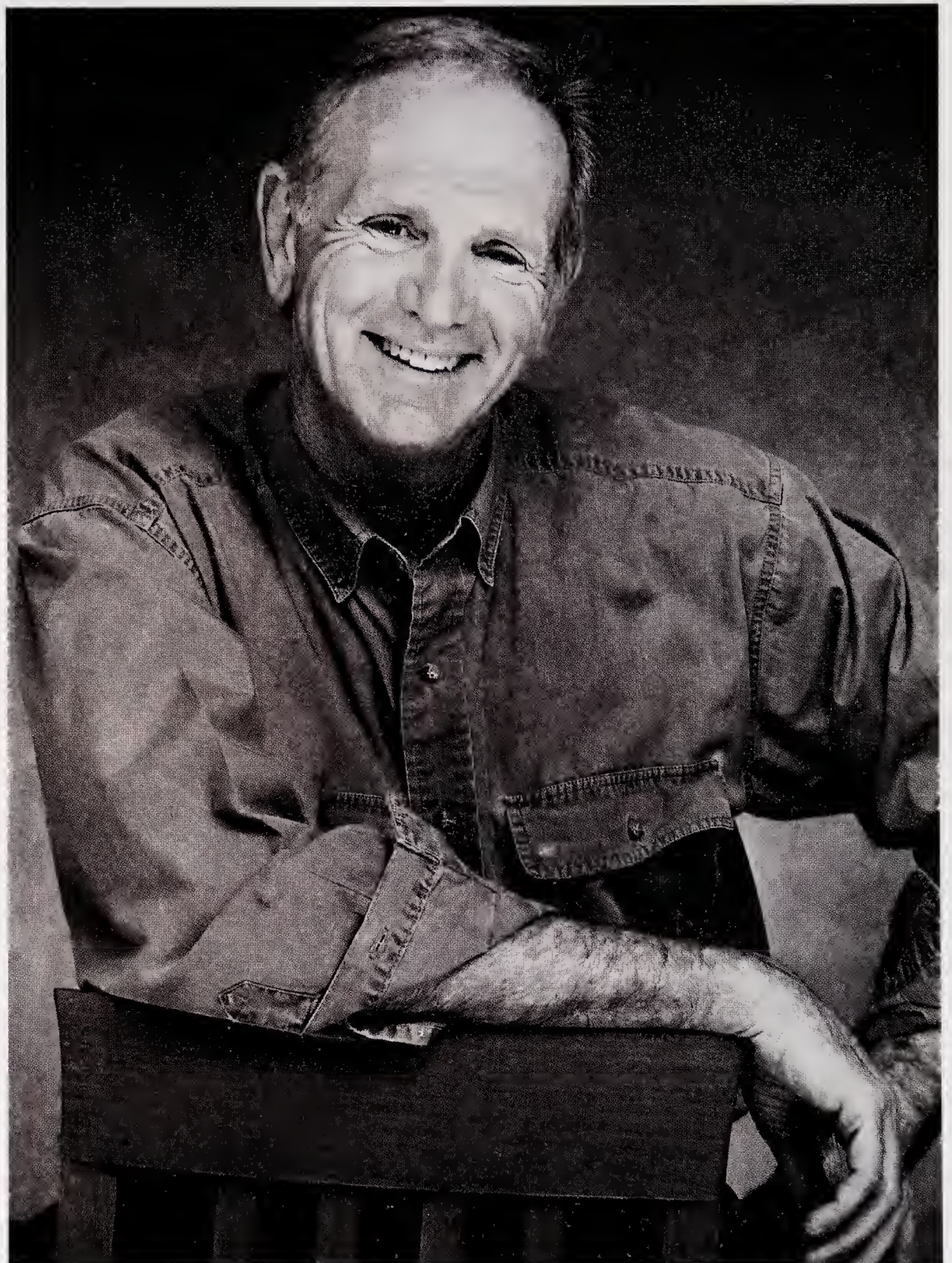
Michael Bell had wanted to appear on *STAR TREK* for a very long time. "I had done so many guest spots on a number of other television shows, and it was the one show that I really wanted to get a spot on, but of course it never happened! Then, when *THE NEXT GENERATION* started, I actually went in to audition for Q. I would have liked to play him harder, though; I thought he was a little too cerebral. But that was how they wanted him.

"When I finished reading, Bob Justman [producer] said to me, 'You know, I cast you in a television show, 'Then Came Bronson,' and I've always been a fan of yours.' We talked about that for a while and he said, 'Do me a favor and read the other role,' which was Groppler Zorn. Because of the description of him I read him old, and they said, 'No, bring him back to just your age; we'll take care of the makeup! We don't want him to be old; he just looks old.' So I did that and went home, and was told I'd got the part of Zorn."

Misguided leader

Zorn had been complicit in the capture by the Bandi people of a spaceborne life form. Did Michael view him as evil? "I think he was desperate: desperate to save his planet. No character is painted black and white unless an actor chooses to play it that way – if you play evil, I think you're in real trouble. I think

"[*STAR TREK*] was the one show that I really wanted to get a spot on, but of course it never happened!"





Groppler Zorn was a misguided leader who had knowingly exploited a life form for the benefit of his homeworld.

everybody carries with them a certain amount of conscience, but things overtake them and then, when it's brought to their attention, almost everybody pretty much says, 'Oh, my God, I did a terrible thing.' And that's pretty much the way I think it went. I felt that he was under a certain amount of duress."

Michael was personally acquainted with the show's director, Corey Allen. "I had

After the Bandi's misdeeds were discovered, Zorn found himself in the grip of the tormented being. Michael remembers a disastrous day on set where he fell several feet to the ground after the wires that were holding him snapped unexpectedly.

studied with Corey when I first came to California, and he coached me along and then I worked with him in a couple of theater productions that he directed, and every now and then he'd call me if he felt I was right for something, so it was nice. He's a lovely director; he has such a tremendous love for actors. You didn't feel like a puppet with Corey. You had some parameters, but he gave you room to move."

It was early days for the show, but Michael remembers that the cast was gelling well as a group right away. "It was like a honeymoon. But, after about a week of working, Brent said to me, 'I'm tired of this makeup,' and I said, 'What?! You're in a major television pilot; if this takes off, you might never have to work again except to do all the theater that you want to do!' But it was only in fun. It was a wonderful, wonderful niche for him, and of course for everyone."

Zorn's own makeup wasn't dramatic, but was fairly arduous. "They made me look older; I looked in the mirror after they'd finished and said, 'I look like Bette Davis! This certainly isn't going to be the role that's going to get me a series.' But I always loved prosthetics. I love hiding; I think most actors do, frankly."

On-set accident

Not everything ran smoothly on the set. Michael recalls, "When the creature had me in its grip and I'm writhing in the air, that was done with a bluescreen, and they had to put wires on me to pull me aloft. My stuntman, Roger Richmond, wouldn't let them do it without having a cot or a mattress underneath, because I was being lifted about eight or 10 feet, but the fellow who was coordinating it said, 'No, that's not necessary; those

Michael's next guest spot was on STAR TREK: DEEP SPACE NINE, where he played a Bajoran prisoner.



“*STAR TREK* is something interesting where I don’t have to be Michael Bell or an FBI agent ... I want to *play* something! I’d love to come back.”

wires are tight,’ so Roger said, ‘OK; fine.’ And they started filming and I was twisting and turning, and it snapped and I came tumbling down. It wasn’t all that high, but I was on my back. I’m lying there and there’s a silence, and then they said, ‘Are you OK?’ I get up and I’m a little dizzy, and I look at Rick Berman and said, ‘I’m thinking, “Recurring character!”’ And everybody broke up.”

DEEP SPACE NINE part

That was it for *TNG*. Two more *STAR TREK* guest spots followed, though, both of them on *STAR TREK: DEEP SPACE NINE*. In the first show of the second season, ‘The Homecoming,’ Michael played Borum, an internee at the Hutet labor camp who had arranged to smuggle Li Nalas’s earring back to Bajor to show the people that he was still alive. “Rick Kolbe [director] was very, very nice,” remembers Michael. “And the circumstances were really difficult; we were out in the desert and it was hot under all that makeup. We sat around a lot, trying to find shade as much as we possibly could, and I sort of teamed up with Richard Beymer [who played Li Nalas]. He was excellent; I thought he gave a wonderful performance.” Li Nalas made it safely back to *Deep Space Nine*, but Borum was one of those left behind as the group tried to make their escape, and we have to assume he was killed. “That’s what I do – I die well!” laughs Michael.

Another guest role

The other guest role, in the same season, was in ‘The Maquis, Pt II’ as Drofo Awa, a Xepolite freighter captain who is caught while attempting to transport weapons into the Demilitarized Zone. It was directed by Michael’s old friend Corey Allen. The character was seen only on viewscreen, which meant Michael had the set pretty much to himself. “The only interaction I had was with Michael Westmore, who was responsible for blowing up the flaps on the side of my neck; I was told they were going to inflate when I got angry, like a cobra. There was a long tube attached behind my neck that ran down to the ground and along the floor, and Mike was blowing on this thing. That’s how mechanical it was!” Mike Westmore was also, of course, responsible for creating the makeup itself. “It

was a little scary,” says Michael. “Mike said, ‘OK, if you get frightened or nervous, let me know.’ So they poured the stuff on, and I just had to settle myself. It’s like being in a coffin; you can hear yourself breathing. I said, ‘Has anybody ever got nervous,’ and he said ‘Oh yeah, we’ve had actors just rip it off and say they can’t stand it!’”

Aside from his many TV guest appearances, Michael’s career has encompassed a great deal of voice work. “It’s the bulk of what I do – everything from animation to e-entertainment and narration to the Discovery Channel and things like that.” He also has a strong background in theater. “At one time I built a theater here in Los Angeles called the West End Playhouse. We put on British plays, and we worked hard at our dialects. We did ‘A Bedful of Foreigners,’ which is a crazy farce, and I hired an American cast and one person who was English, and the review in the London Times said, ‘They’re doing at the West End Playhouse in Los Angeles what we do in London, and, damn the Yanks, they’re doing it well!’”

As Michael has said, he’s a great Anglophile, despite being born and bred in New York. “I’m a native of Brooklyn. It took me years to get rid of the accent, and the first role I ever had was as a kid from New York! I came out here and didn’t work until I was in my 30’s; I just did lots of labor and every menial job you could possibly get. I didn’t know anybody – not a clue how to break into the business – I just had this belief that everybody was waiting for me! But I’ve been extremely fortunate.”

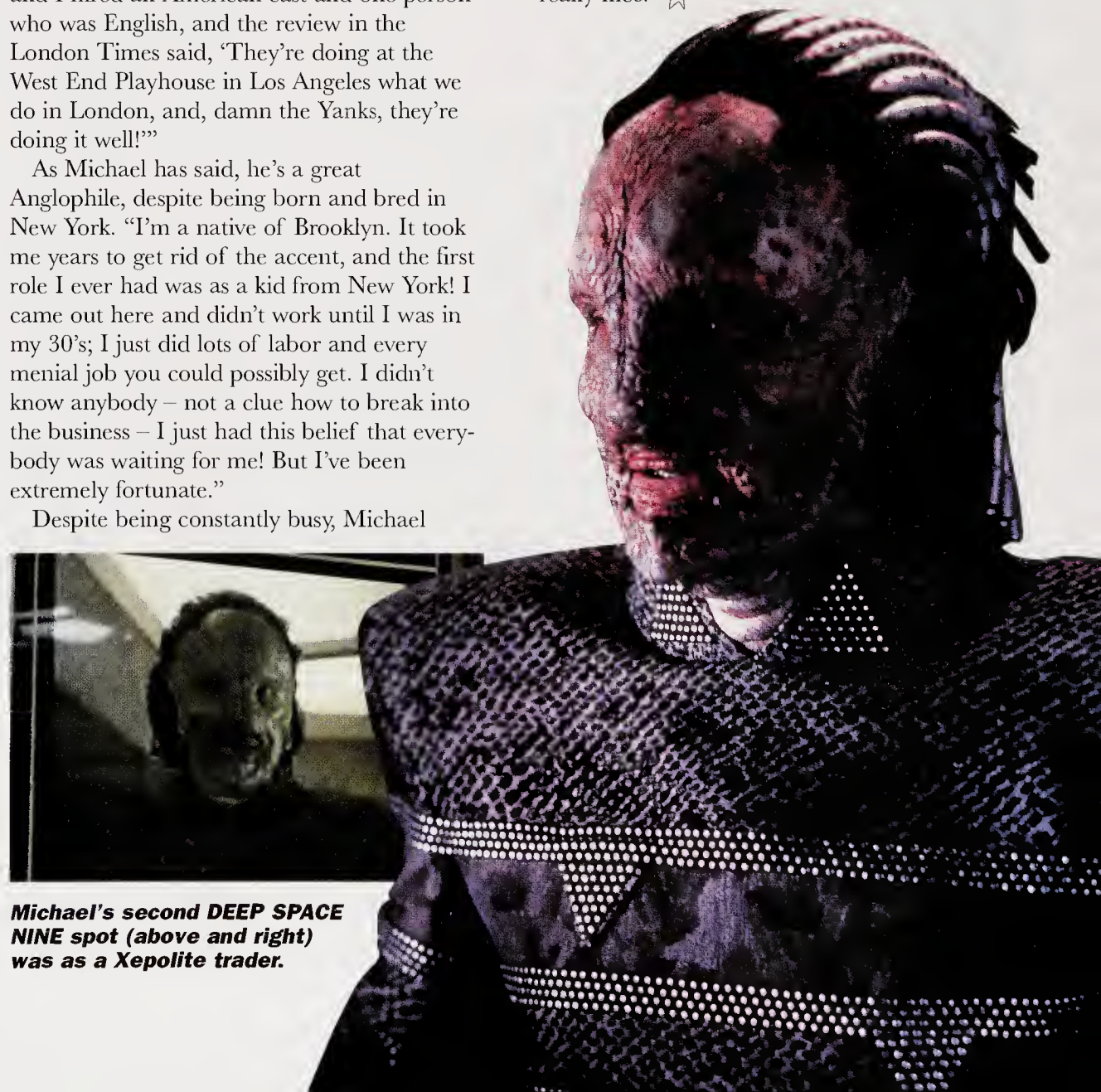
Despite being constantly busy, Michael

BIOGRAPHY

Michael Bell was born in Brooklyn, New York City. He graduated from the High School of Performing Arts and moved to Los Angeles in the hope of becoming an actor. He won a role in ‘Then Came Bronson,’ produced by *STAR TREK* luminary Robert Justman, and many guest roles have followed, including spots in ‘Dallas’ and ‘Superman.’

In the theater, Michael has produced and starred in a number of productions, winning Drama Logue Awards for several of them. A great deal of his career has been spent in voice work, and he’s also had extensive experience as an animation voice coach since the mid 1980’s.

would love to appear on *STAR TREK* again. “*STAR TREK* is something interesting where I don’t have to be Michael Bell or an FBI agent! That stuff is not written well, and it doesn’t interest me even as a guest star; I want to *play* something. I’d love to come back – it would be really nice.”



Michael’s second *DEEP SPACE NINE* spot (above and right) was as a Xepolite trader.

The Sixth Season

It was all change for *STAR TREK: THE NEXT GENERATION* in its sixth season as several staff members started work on *STAR TREK: DEEP SPACE NINE*, but *TNG* went from strength to strength as the writers continued to take risks.



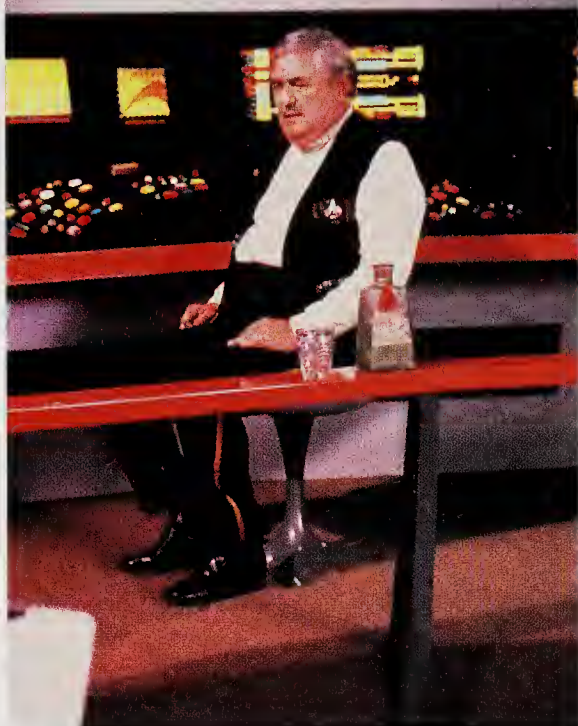
In theory *STAR TREK: THE NEXT GENERATION*'s sixth season could have been its last. The actors' contracts expired at the end of the year and Paramount Pictures had already lined up a potential replacement series in *STAR TREK: DEEP SPACE NINE*, which debuted in January, 1993. However, executive producer Michael Piller says that there was never any doubt in his mind that *TNG* would be back the following year. "We had a phenomenon: the franchise

was at its peak and nobody was going to walk away from that. There was too much prestige and money involved. And," he adds, "I'm not just talking about the actors, I'm talking about the studio. Whatever it was going to take to make the seventh year happen, was going to happen."

Sure enough before the sixth season was over the studio struck deals with all the actors that guaranteed a seventh season and a first *TNG* movie, which was to be shot as soon as

the final season ended. This meant that during 1993 and 1994 there would be two *STAR TREK* series on air at the same time.

The debut of *DS9* had a profound effect on *TNG*. Most obviously the series lost the recurring characters of Miles and Keiko O'Brien, who both transferred over to Sisko's space station. But, perhaps more significantly, there were changes behind the scenes that resulted in a major restructuring of the staff. Several crew members moved over to the new series



Scotty made a guest appearance in 'Relics' but found that things had moved on in the last century.

including writer/producer Peter Allan Fields, and visual effects producer Rob Legato. This left Dan Curry to take over responsibility for all of *TNG*'s effects, with VFX supervisors Ronald B. Moore and David Stipes handling alternate shows. Makeup supremo Michael Westmore, costume designer Robert Blackman, and scenic art supervisor Michael Okuda all expanded their duties (and their teams) to handle both shows. New positions were created for David Livingston and J.P. Farrell, who had responsibility for line production and editing respectively on both series.

A new regime

All importantly, Michael devoted most of his energies to *DS9*, and Jeri Taylor was promoted to co-executive producer taking on many of his duties as *TNG*'s showrunner. As Michael explains, he was still very much involved, but Jeri ran the staff on a day-to-day basis. "For the last two seasons of *NEXT GENERATION* I was not in the room as much, but I think that the writing staff was such a well-oiled machine that they didn't need me to tell them what to do every minute."

Writer/producer Ronald D. Moore remembers that at times the writing staff found their new relationship with Michael somewhat harder to live with. "We would break the shows with Jeri. Then whoever was writing the episode would take Michael through the story, and he would offer his input. It was a little awkward because he wasn't in the trenches with you when you were breaking the story. Sometimes he'd annoy you with something he said, and other times he'd help you fix very real problems you had."

However, there is no question the writing staff had enormous respect for Jeri. "She has a different style of running a room," Ron says, "and a different way of working with writers. Jeri is very maternal, she's very caring, and tries to give everyone a voice, and lets the room guide itself a little bit more. Whereas Michael has a clear distinct vision of where he wants to go, and leads you along that path." Jeri's tastes obviously influenced the show;

in particular she pushed the staff to write stronger stories for the female characters (in Season Six Troi went under cover on a Romulan ship in 'Face of the Enemy' and Dr. Crusher played Quiney in 'Suspicious'). Michael says that although she shared his vision of what *STAR TREK* should be, she had a subtly different emphasis. "Jeri always came from a far more emotional place than I did, and she had a very

compassionate view of how the characters could inter-relate on a more personal level."

The staff that Jeri took charge of was somewhat different than it was the previous year. Peter Allan Fields had joined *DS9*, Joe Menosky had gone to Italy, and Michael himself would no longer be contributing scripts. In their place, Jeri and Michael hired René Echevarria who had been contributing freelance stories since the third season. Because Jeri was working with a young and relatively inexperienced staff, Michael wanted her to have an experienced shoulder to lean on, so they agreed to hire veteran TV writer Frank Abatemarco who they felt could act as a trusted lieutenant. However, he was entirely new to the *STAR TREK* universe and it soon became apparent that he wasn't at ease working on *TNG*. When his initial contract came to an end it wasn't renewed.

Strong team

"Jeri and I both loved Frank personally," Michael says, "he just had a very hard time getting the vision of the show, like so many writers did. In the end, René, who had been a waiter in New York before we started buying material from him, was much more valuable to us than somebody who had written ten years of television."

After Frank's departure the team brought in another young writer – Naren Shankar, who had been working as the show's science consultant. He soon proved himself and stayed with the show until the end of the final season.

And although Joe Menosky had moved to Italy, he wasn't entirely out of the loop – two sixth season episode bear his credit. He explains that former members of the writing

STAR TREK: THE NEXT GENERATION Season Six



The season began with the concluding part of 'Time's Arrow.'

'Time's Arrow, Part II'

- ♦ **Teleplay by Jeri Taylor**
- ♦ **From a story by Joe Menosky**
- ♦ **Directed by Les Landau**

'Realm of Fear'

- ♦ **Written by Brannon Braga**
- ♦ **Directed by Cliff Bole**

'Man of the People'

- ♦ **Written by Frank Abatemarco**
- ♦ **Directed by Winrich Kolbe**

'Relics'

- ♦ **Written by Ronald D. Moore**
- ♦ **Directed by Alexander Singer**

'Schisms'

- ♦ **Teleplay by Brannon Braga**
- ♦ **From a story by Jean Louise Matthias & Ron Wilkerson**
- ♦ **Directed by Robert Wiemer**



Mysterious aliens experimented on the crew in 'Schisms.'



After a year's absence, Q made the first of two appearances in 'True-Q.'

'True-Q'

- ♦ **Written by René Echevarria**
Based upon material by Matthew Corey
- ♦ **Directed by Robert Scheerer**

'Rascals'

- ♦ **Teleplay by Allison Hock**
story by Ward Botsford, Diana Dru Botsford, and Michael Piller
- ♦ **Directed by Adam Nimoy**

'A Fistful of Datas'

- ♦ **Teleplay by Robert Hewitt Wolfe and Brannon Braga**
Story by Robert Hewitt Wolfe
- ♦ **Directed by Patrick Stewart**

'The Quality of Life'

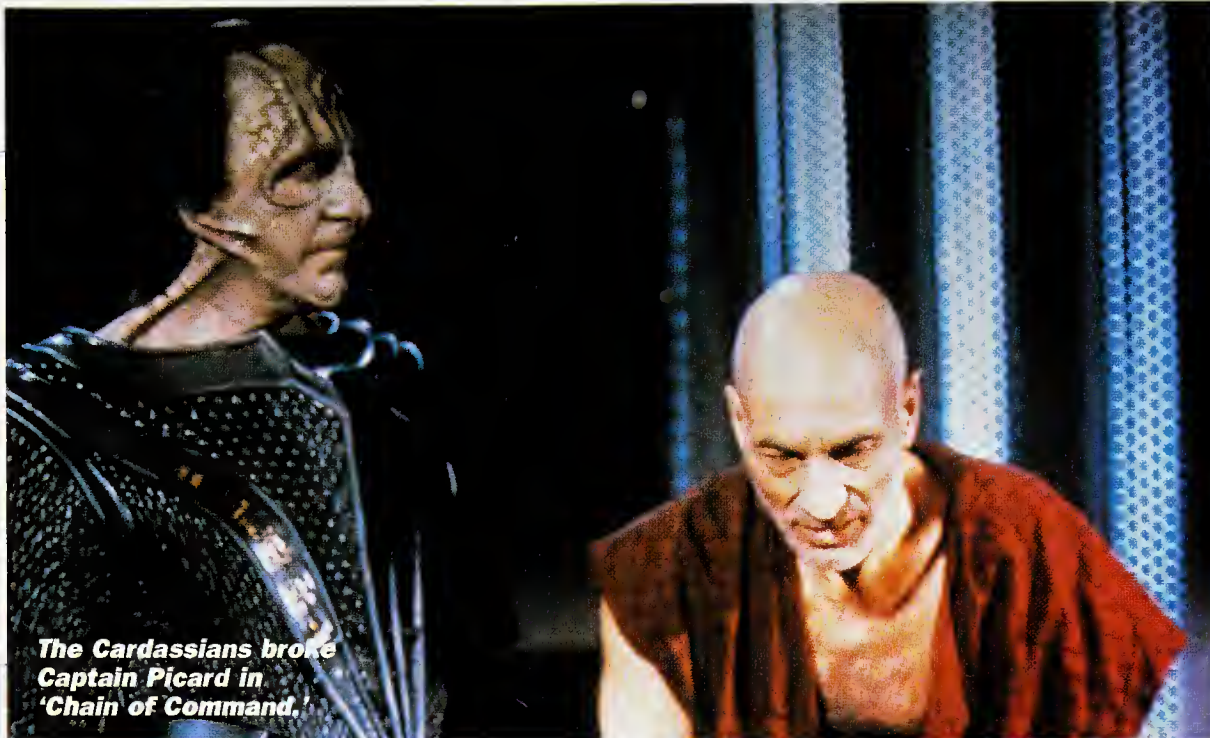
- ♦ **Written by Naren Shankar**
Based upon material by L.D. Scott
- ♦ **Directed by Jonathan Frakes**

'Chain of Command, Part I'

- ♦ **Teleplay by Ronald D. Moore/**
story by Frank Abatemarco
- ♦ **Directed by Robert Scheerer**



Patrick Stewart directed the holodeck Western 'A Fistful of Datas.'



The Cardassians broke Captain Picard in 'Chain of Command.'

staff tended to retain a close relationship with the show. "Once you're part of the *STAR TREK* family there is pretty much an open door with respect to pitching after you leave. There was no formal arrangement; if I had an idea I would just pick up the phone and call Michael or Jeri or else send them a fax. It worked both ways – if they had a story premise with no writer attached they would call to see if I was interested."

Ready to lead

The failure of the "Frank Abatemarco experiment" as Michael calls it was also less worrying than it might have been because during the sixth season Ron and Brannon started to assume more of a leadership role.

"I guess Brannon and I were coming to the fore more strongly," Ron says. "In year five you had Michael and Jeri and Joe, who were all more experienced than we were. Then Joe left and Michael moved up, and we had Jeri, whose tendency was to sit back in the room and let things develop. By now Brannon and I had been on the show for awhile, and we were maturing, and getting stronger in terms of our sense of story, and what we wanted to do. That gave the two of us the opportunity to have a stronger influence on the direction of the show that year."

Michael offers particular praise to Ron, who he says was making the most of his abilities. "It's great to watch somebody grow into their potential and take it to the next level. Not all writers do. Ron really learned; he really listened; he really absorbed. He took all the humanity that Jeri had to offer and all the magic of Roddenberry that he knew so well, and suddenly realized that he could take a leadership role in the development of the last few seasons, and he certainly did that."

The first sixth season episode that Ron wrote, 'Relics,' brought Scotty to the 24th

century and, almost inevitably, became a firm fan favorite. Michael is keen to point out that this show wasn't an attempt to draw high ratings after the success of Spock's guest appearance the previous season. "We didn't need to do things for ratings," he smiles. "We had great ratings. But it was related to 'Unification' in a way – just not the way you'd think. What happened was Rick Berman had always been extraordinarily reluctant to use any of those original series people. However, when we brought Spock in that broke the ice. The truth is that once we were successful the rules relaxed a lot."

Ron had always wanted to do a story that acknowledged *TNG*'s roots and says that 'Relics' was essentially a love letter to the original *STAR TREK*. "It was a way to embrace the old show and make references to old episodes. It was very much a nostalgic piece about the old series, with all the fun of seeing the old bridge, all the other little touches, and little riffs on dialogue – the whole thing with Data and the green drink. Those were all things I could indulge myself in because I loved the old show."

Ambitious idea

In the biggest possible nod to the old series, Scotty walked into a holodeck recreation of the old bridge. Although Ron desperately wanted to include this scene, he remembers that it was almost cut out before production began. "It was touch and go with the bridge, because it was an expensive proposition. It quickly became apparent that we couldn't build the whole bridge, so it became a pie-shaped wedge and we put the rest of it in digitally. There was a point when even building the pie-shaped wedge was thrown into question. One of the problems was you could build the back of the bridge, but we didn't have enough money to build the helm

console. And that was the key – you had to have enough of the bridge to have Picard and Scotty sit down, otherwise you’d just have Picard standing next to the captain’s chair.”

Fortunately, Mike Okuda managed to track down a fan who had built replicas of the captain’s chair and the helm console, which he happily loaned to the production, helping to create one of the most memorable moments in the history of *STAR TREK*.

Scotty wasn’t the only notable guest star this year – other famous faces included basketball star James Worthy, the world’s most famous scientist Stephen Hawking, astronaut Dr. Mae Jemison, Ronny Cox, and David Warner.

TNG also gained some new directors including Patrick Stewart who helmed ‘A Fistful of Datas,’ and LeVar Burton who made a much admired debut on ‘Second Chances’; Leonard Nimoy’s son Adam took charge of ‘Rascals’ and ‘Timescape,’ and Alexander Singer directed ‘Ship in a Bottle.’

Bigger stories

‘Unification’ had also broken the ice in another way; it had shown that the team could successfully produce a two-part episode in the middle of a season. And, in the sixth season Michael and Rick sanctioned two more two-part shows – ‘Chain of Command’ and ‘Birthright.’ “The sixth season,” Michael says, “is not a bad time to take some chances and to tell some bigger stories, and to breathe a little breadth and scope into the show. We never wanted to be serialized but I never minded two-parter. I was a very strong proponent of ‘Chain of Command.’ I felt that we could not do justice to that story in an hour. There wouldn’t have been enough time to set up Picard’s capture and then do those torture scenes.”

‘Tapestry’ was an enormously significant show that explored Picard’s past, revealing that he had once been a much more rebellious character.



That extra time allowed the staff to introduce a plotline in which Captain Edward Jellico (played by Ronny Cox) took command of the *Enterprise* in Picard’s absence. Most of Jellico’s scenes were written by Ron. “I thought that was kind of cool,” he recalls. “It was about the way he interacted with the crew, and the rough edges. He told Troi to get into a uniform, which was perfectly legitimate because Picard let her sit in a dress on the bridge! Riker’s relationship with Picard is very specific and when another captain stepped into the role Riker didn’t appreciate it. Then he got slapped down a little bit. It was interesting to see that happen, and not just have Jellico say, ‘Wow, you’re the best first officer in the fleet!’”

Difficult task

Although Frank Abatemarco has screen credit for the second part, Michael has no doubts that Jeri deserves most of the praise for her uncredited pass at the teleplay. “Jeri did not feel comfortable writing the show. She told me that. I basically told her that she needed to do research and find out what it was really like, because, if we were going to do this, I really wanted it to be accurate and credible and as agonizing as we could make it without making people turn off. I told her ‘It’s going to take getting so close to this material that you are uncomfortable with it, and then making all those feelings come through in your work.’”

“I thought she just did a brilliant job with that script. The torture is not really about getting information; it’s really about the exercise of power and abusive control. Ultimately what made that show so powerful was the power we understood that Picard had. No one that we’ve ever seen in drama or television



Troi got into the action when she was forced to pose as a member of the Tal Shiar in ‘Face of the Enemy.’

‘Chain of Command, Part II’

- ♦ **Written by Frank Abatemarco**
- ♦ **Directed by Les Landau**
- ‘Ship in a Bottle’**
- ♦ **Written by René Echevarria**
- ♦ **Directed by Alexander Singer**

‘Aquiél’

- ♦ **Teleplay by Brannon Braga and Ronald D. Moore**
- Story by Jeri Taylor**
- ♦ **Directed by Cliff Bole**

‘Face of the Enemy’

- ♦ **Teleplay by Naren Shankar/ story by René Echevarria**
- ♦ **Directed by Gabrielle Beaumont**

‘Tapestry’

- ♦ **Written by Ronald D. Moore**
- ♦ **Directed by Les Landau**

‘Birthright, Part I’

- ♦ **Written by Brannon Braga**
- ♦ **Directed by Winrich Kolbe**



In ‘Birthright’ Worf went to look for his father and ended up having to confront his prejudices about the Romulans.



The writers gave Picard a "grown-up romance" in 'Lessons' when he started dating Neela Daren.

'Birthright, Part II'

- ◆ Written by René Echevarria
- ◆ Directed by Dan Curry

'Starship Mine'

- ◆ Written by Morgan Gendel
- ◆ Directed by Cliff Bole

'Lessons'

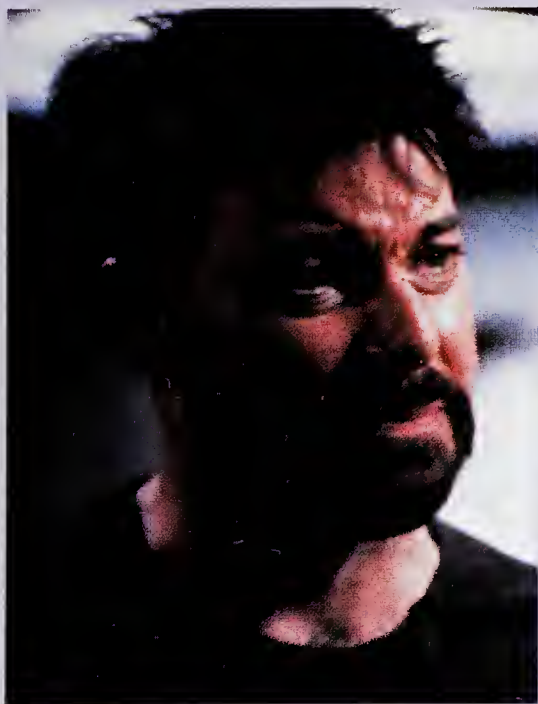
- ◆ Written by Ronald Wilkerson and Jean Louise Matthias
- ◆ Directed by Robert Wiemer

'The Chase'

- ◆ Teleplay by Joe Menosky/
story Joe Menosky and
Ronald D. Moore
- ◆ Directed by Jonathan Frakes

'Frame of Mind'

- ◆ Written by Brannon Braga
- ◆ Directed by James L. Conway



Riker started to doubt his sanity when he was subjected to alien treatments in 'Frame of Mind.'



Ron Moore and Joe Menosky's script for 'The Chase' was a hold over from the fifth season and finally explained why most of the races in the Galaxy are humanoid.

could be stronger than Picard in resisting this, and yet the message we had to give is that no one, not even the greatest and strongest of us, can hold out. So when Picard said at the end of the show, 'I saw five lights.' It was extraordinarily powerful because we want him to win but nobody can under those circumstances."

'Chain of Command' was particularly close to Patrick's heart because he was an active member of Amnesty International. There is also no doubt that he gives one of his best performances as Picard. He was so determined to create the right feeling that he stripped naked for some of the most humiliating torture scenes. Michael says that he simply cannot believe that Patrick did not win the Emmy for his work. "I thought his performance in 'Chain of Command' was unparalleled. It was just him, without makeup, without tricks, without anything, just in a cold, dark room with another actor. It's hard to believe they ignored that."

Crossing over

At one point the staff had considered making 'Chain of Command' a crossover episode with *DEEP SPACE NINE*. In this case, Rick Berman decided that this would be premature, but there is no question that there was a general mandate to link the shows where possible. The season's other two-part episode 'Birthright' was an outright crossover episode in which Worf met Jaglom Shrek on the *DS9* Promenade, and Dr. Bashir came on board the *Enterprise* to make use of its advanced diagnostic equipment.

"I thought crossovers were a necessary thing," Michael remembers. "Essentially, our goal was to make it clear to the audience that *Deep Space Nine* lived in the *STAR TREK* universe. Because it was the crossroads of the Galaxy, it made perfect sense that characters who appeared on *NEXT GENERATION*

would ultimately wind up coming through *Deep Space Nine*. Having said that, I look at the first season of *DEEP SPACE NINE* and think it lacks its own identity primarily because we spent a lot of time doing these crossovers."

Other general instructions that came down from Michael and Rick were to avoid stories in which the *Enterprise* broke down (something that had happened all too frequently in the past) and to continue to expand the characters. For their part Ron and Brannon wanted to take every opportunity to play games with the show's format. This led to *TNG* doing a comedy Western in 'A Fistful of Datas,' and Brannon's extraordinarily groundbreaking 'Frame of Mind,' in which Riker thinks that he is going insane.

Taking risks

"Brannon and I wanted to push the show's boundaries," Ron remembers. "We felt we could take bigger risks with storytelling and with the characters. There were things that we'd been mulling about, and styles of storytelling, and ways of approaching the show that we felt that there was an opportunity to shoot for."

One of the things Ron had been mulling over was Picard's past. In 'Coming of Age,' we'd learned that he had been stabbed through the heart when he had been involved in a bar-room brawl. "I was really interested in the character Picard described to Wesley, it seemed so atypical, so different. And, I liked the idea of Picard the man vs. Kirk the man. Kirk was the big bold hero, the hell for leather captain, who goes out and gets drunk with Scotty, but in his cadet days he was a walking stack of books. Picard was the flipside of that. In his youth he was this rebellious guy who could pick fights with a Nausicaan, and then he changed. The story centered on a pivot point in his character. I was really interested in

the regret and the youthful indiscretion, and his relationship with his female best friend that he never followed up on."

Although Ron was deeply enthusiastic about 'Tapestry,' Michael admits that it wasn't easy for Jeri and the staff to sell him on the idea. "I resisted 'Tapestry' because in the pitch it felt like a story that every show ultimately gets to. 'Come on, we're going to do our 'It's a Wonderful Life Show'? We can do better than that.' But ultimately it turned out well and it was very popular."

'Tapestry' also made some important strides forward with Q. Who for the first time seemed to be genuinely concerned about Picard's well being. "He wasn't just screwing with him," Ron nods. "There was something a lot more personal between them. We always used to say that Q was in love with Picard and this was the first time where you really saw that."

A different Riker

Showing Picard's flaws and expanding on his relationship with Q was a major step forward for the series, but it was nothing compared to the writing staff's plans for Riker. 'Second Chances' (written by René) established that he had effectively been cloned in a transporter accident years earlier and brought him into contact with his double Tom Riker, who, after spending nearly a decade on his own, was a very different person. With Jeri's support the staff wanted to end the episode by killing off Will Riker and leaving Tom on the bridge.

"I fought very hard for that," Ron says. "Let's be bold, let's change the character and shake things up. Riker wouldn't have it, but the whole staff really wanted to do it. That's a good example of us trying to push the boundaries, but he wasn't convinced."

When reminded of the plan, Michael

simply laughs. "They hated Riker. I'm not talking about Jonathan, they just did not like the character of Will Riker because he was sort of redundant in terms of his role with Picard. He was the guy who said the most obvious things on the bridge. There was always a joke, when somebody said something obvious it seemed like a Riker line. So the bottom line was here was the chance to do something that totally changed the character. It was nonsense! And I never took it seriously."

Bringing back the Borg

The year came to an end with an incredibly strong run of episodes 'Rightful Heir,' 'Second Chances,' and 'Timescape.' However, the staff were generally less pleased with the season-ender 'Descent.' Although, Ron says there were some good ideas behind it, some of which would eventually find their way in to *STAR TREK: FIRST CONTACT*. "By now it was de rigeur that we had to do a cliff hanger. We wanted to revisit the Borg, as we hadn't seen them in awhile. The idea of tapping into Data's emotions was really intriguing, and him getting drawn to the dark side and feeling anger. The idea that the Borg were now individuals sounded scary, because those guys who walked slowly down corridors, now move quickly. It sounded great but it didn't play out that way. The best part of it was the Data journey, and the Borg guy who taps into him in a different way."

Still, even if he was a little disappointed with the final episode, Ron feels that this was one of *TNG*'s best ever seasons. "Season Six was our best year – there were great episodes, and we were really challenging the show and pushing it. I loved 'Frame of Mind,' 'Ship in a Bottle,' and 'Tapestry.' We didn't have very many that didn't work; there was a high batting average, it was just clicking." ★



A group of alien scientists came on board the *ENTERPRISE* in 'Suspicious.'

'Suspicious'

- ♦ Written by Joe Menosky and Naren Shankar
- ♦ Directed by Cliff Bole

'Rightful Heir'

- ♦ Teleplay Ronald D. Moore/
Story by James E. Brooks
- ♦ Directed by Winrich Kolbe

'Second Chances'

- ♦ Teleplay by René Echevarria/
Story by Michael A. Medlock
- ♦ Directed by LeVar Burton

'Timescape'

- ♦ Written by Brannon Braga
- ♦ Directed by Adam Nimoy

'Descent, Part I'

- ♦ Teleplay by Ronald D. Moore/
Story by Jeri Taylor
- ♦ Directed by Alexander Singer



Lore and the Borg both returned in the final episode of the season, 'Descent,' and gave Data his first emotions.



Stephen Hawking paid a visit to the *TNG* sets and played poker with Data in 'Descent.'

The Emergency Medical Hologram

The Doctor aboard the *U.S.S. Voyager* NCC-74656 is a medical hologram, but he has learned to grow beyond the confines of his original programming to become a fully integrated member of the crew.

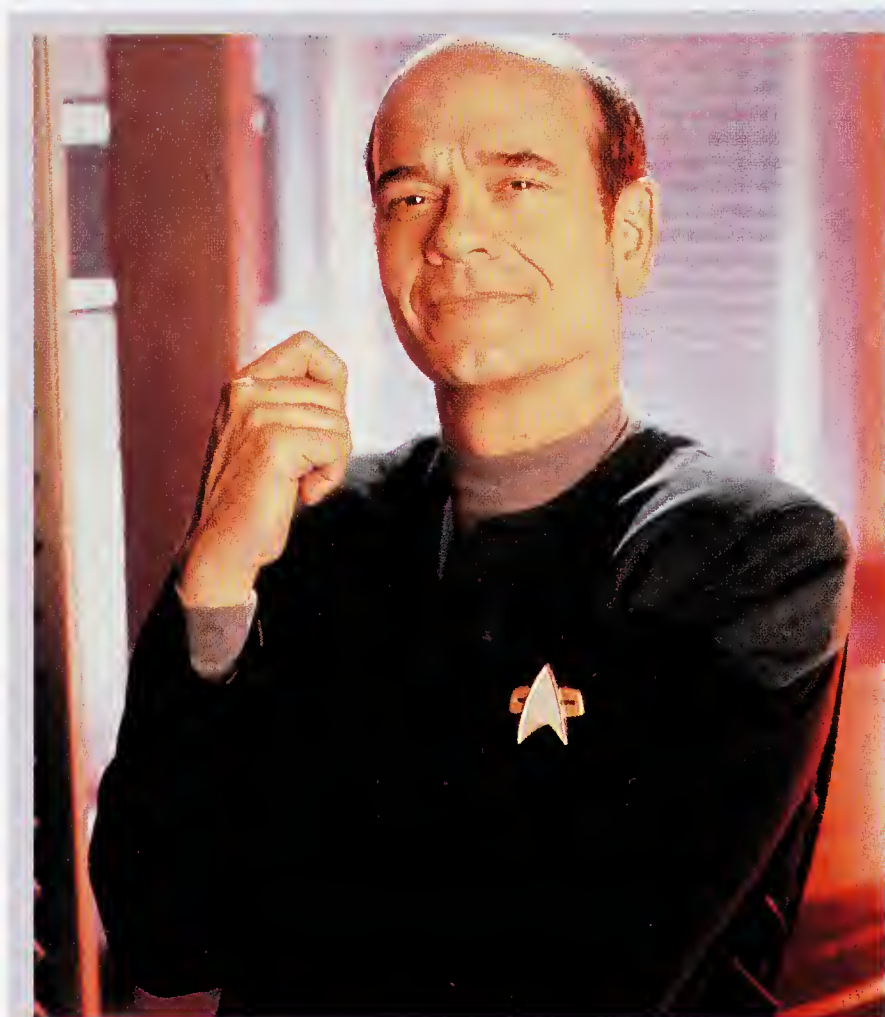
During the *U.S.S. Voyager* NCC-74656's violent passage to the Delta Quadrant the ship's doctor and entire medical staff were killed. Luckily, the sickbay was equipped with a new Emergency Medical Holographic program that was capable of performing all the duties of a real physician, and the crew were forced to rely on him as their primary health giver.

Since his permanent activation the Emergency Medical Hologram, or the Doctor as the crew call him, has developed and evolved in ways that his original programmer,

Dr. Lewis Zimmerman, could never have foreseen. This has been due to the fact that the Doctor's program allows him to learn from his experiences.

Origins and development

The Doctor was originally just one of many identical computer-generated programs that were installed on some Starfleet vessels. His programming initially consisted of a 50 million gigabyte database spanning 3,000 cultures, the experience of 47 physicians, 2,000 medical references, and five million



The Doctor's program was designed to provide short-term medical assistance, and was never intended to run indefinitely. He has faced many challenges on board the U.S.S. VOYAGER, not least of which has been developing a personality that has gained him respect and friendship.

possible treatments, all with contingency options.

The Doctor appears as a normal human being cast in the image of Dr. Zimmerman, but is in fact a 3-D projection of light and energy created by holomitters in a similar way to

characters produced on a holodeck. The Doctor is, however, far more sophisticated in that the holographic projectors operate a magnetic containment field around him, within which electromagnetic energy is trapped, thus giving him a sense of 'touch.' He



The egotistical Dr. Zimmerman created the first version of the EMH to look exactly like himself, and even to share his personality traits.

Creators of the EMH

The primary developer of the first medical hologram, designated Emergency Medical Hologram AK-1, or EMH, was Dr. Lewis Zimmerman, a Jupiter Station technician working in Starfleet's Holoprogramming Center. The development team also included Lt. Reginald Barclay, who tested the EMH's interpersonal skills. The template for the medical hologram's body and personality was Dr. Zimmerman himself; hence the EMH is male, balding, smug, cheerful, caustic, and frequently over self-confident. The program was extremely sophisticated but, technically speaking, it was never meant to be more than a tool designed to carry out medical procedures.



Perhaps unwisely, given his own social inadequacies, Lt. Reginald Barclay was put in charge of developing the EMH's interpersonal skills.

The Emergency Medical Hologram

The Doctor was not supposed to have emotions, but he let Captain Janeway know that he was upset by the way the crew treated him.

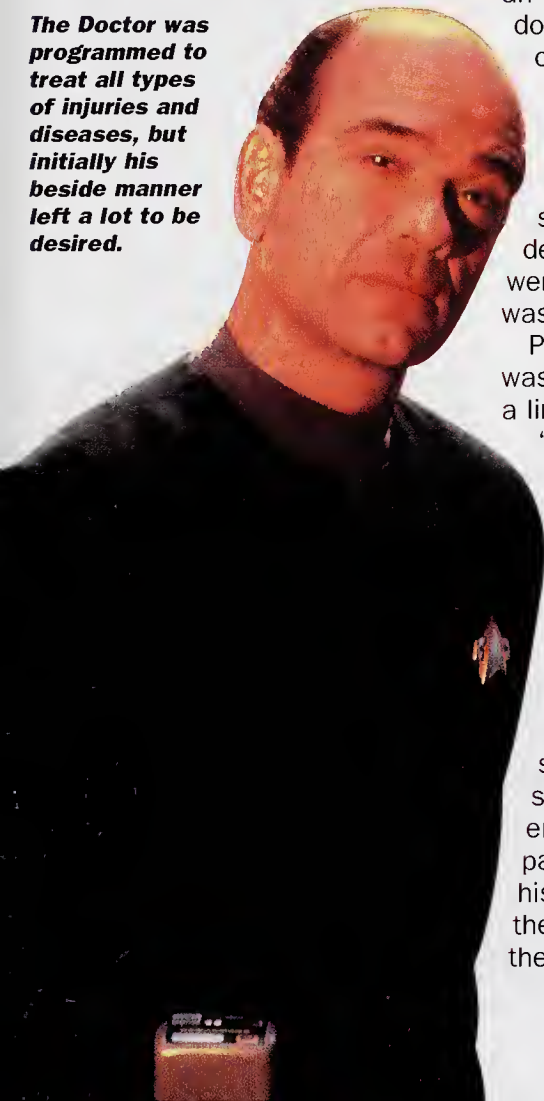


can therefore manipulate real objects, operate medical devices, and perform surgery.

This sophisticated system also means that the Doctor can adjust his own magnetic cohesion and literally turn into thin air if someone tries to grab, or hurt, him. As a result he cannot be physically damaged, although his program can be affected by certain types of radiation.

The Doctor's holoprogram is also special in that he was designed to be adaptive. His sophisticated multitronic pathway programming gives him the ability to create additional subroutines as new situations are encoun-

The Doctor was programmed to treat all types of injuries and diseases, but initially his bedside manner left a lot to be desired.



The Doctor's first adventure out of sickbay took place in a holodeck recreation of the legend of Beowulf. When his crewmates became trapped in the program, he was sent in to rescue them. The successful completion of this mission earned him the admiration of the crew.

tered. It is this ability to learn and adapt that makes him appear to function as a human being.

Design drawbacks

In many ways he is just as good, if not better, than a real-life, organic doctor, but he did originally have several major drawbacks. One of these was that he was only supposed to work for an aggregate of 1,500 hours before failure. As his name implies, he was designed to be used only in an emergency, such as if the real doctor was incapacitated or overrun with patients.

Another of his limitations was that as a photonic being he could only operate in areas of the ship with holomitters such as sickbay and the holodeck. All other areas of the ship were inaccessible to him and he was unable to join away teams.

Perhaps his most major flaw was that his creators spent only a limited time developing his 'personality.' He was designed to save lives, not make friends, and as a consequence lacked social niceties – when activated he merely says, "Please state the nature of the medical emergency."

At first the *Voyager* crew found his bedside manner somewhat abrupt and abrasive. Also, as he had no emotions and could not feel pain, he had little empathy with his patients and little time for their shortcomings. For his part, the Doctor felt as if he was

treated as an inanimate object and was frustrated when crew members left sickbay without deactivating him first.

Fortunately, the Doctor's medical credentials were never in doubt, and he soon proved his worth when he saved Neelix's life after his lungs were removed by the Vidlians. This involved a pioneering treatment using holographic lungs that greatly impressed the crew, not least Neelix's girlfriend Kes, who decided to become a medical assistant under his tutelage.

Gaining independence

Kes encouraged him to assert his rights and asked others to treat him with more respect. This eventually led Captain Janeway to include the Doctor in the senior officers' briefings and grant him control over his own deactivation. This not only gave him greater independence, but also helped others to see him as a person rather than just a program.

As the Doctor was used more and more it soon became apparent that he was sentient. One of the first signs of this was when he began to search for a name for himself; some of the names he considered included Benjamin Spock, Jonas Salk, and Albert Schweitzer.

The Doctor gained further acceptance among the crew when he undertook his first 'away mission' to the ship's holodeck and rescued Ensign Harry Kim, Commander Chakotay, and Lt. Commander Tuvok from a

IMPORTANT DATES

2371

The Doctor is activated.

2371

The Doctor is given the ability to turn himself off.

2372

The Doctor falls in love with Danara Pel.

2372

The Doctor shows signs of memory degradation until his program is merged with the EMH diagnostic program.

2373

The Doctor acquires a 29th-century mobile holomitter.

2373

The Doctor adds character traits from various historical figures to his personality subroutine.

2373

The Doctor creates a holographic family for himself.

2374

The Doctor is transported to the Alpha Quadrant.

2375

The Doctor falls in love with Seven of Nine.

2376

The Doctor spends the equivalent of three years on a planet displaced in time.

2376

The Doctor's singing causes him to become a celebrity on the Qomar homeworld.

2376

The Doctor meets his creator.

2377

The Doctor joins Iden's rebellion.

2377

The Doctor writes a holonovel that upsets the *Voyager* crew.

Briefing: The Emergency Medical Hologram



Lessons in love

One of the first concrete signs that the Doctor was more than just the sum of his programming occurred in 2372 when he fell in love with Dr. Danara Pel. She was a Vidiian scientist who had contracted the phage at the age of seven, and when the Doctor met her she was on the point of death. In order to save her he transferred her mind to a holographic body, and as they spent time together the Doctor found himself falling in love with her, proving that his programming was evolving beyond its original parameters.

Danara Pel was the catalyst for the Doctor experiencing a whole new range of emotions and feelings, including love.

strange photonic being.

Several incidents in 2372 went a long way in helping the Doctor better understand the human condition. He experienced emotional states such as fear and confusion when a malfunction in the holodeck convinced him that he was in fact a real human being. He later gave himself the symptoms of the 29-hour Levodian flu so that he could better empathize with his patients, and he even fell in love with a Vidiian scientist named Dr. Danara Pel.

Problems arise

By this time, after two years of intensive use and the addition of many subroutines, the Doctor began to show signs of marked memory degradation. One of the problems was that he had filled up his memory with data that allowed him to pursue interests such as opera singing. It was discovered that he was suffering

a cascade failure, a progressive disorder which was causing a level 4 memory fragmentation. This was first thought to be treatable only by a complete reinitialization of his program, a procedure that would effectively delete all of his experiences and personal growth since he was brought online. Fortunately Lt. B'Elanna Torres discovered an alternative when she ran a diagnostic program based on Dr. Lewis Zimmerman. By employing an experimental and risky procedure, the diagnostic program's matrix was layered onto the Doctor's failing program, creating a circuitry 'graft' which restored the Doctor to full working order.

Following this incident the Doctor acquired another 'upgrade' during *Voyager's* visit to late 20th-century Earth that had far-reaching implications for him. It was an advanced piece of technology culled from a crashed 29th-century Starfleet timeship

known as a mobile holographic emitter, and it finally allowed him to leave the ship like any other crew member.

New found freedom

The Doctor was so keen to make use of his new found independence that he even studied Starfleet guidelines for away team members. This precipitated a whole new evolution in the Doctor's growth as he joined away teams for the first time.

Perhaps his most eventful mission occurred in mid 2374 when his program was downloaded through a network of relay stations to the U.S.S. *Prometheus NX-59650* which was 60,000 light years away at the edge of the Alpha Quadrant. Here, he met an EMH Mark II and learned that the ship had been taken over by Romulans who had killed the crew. Luckily, he was able to defeat the intruders and inform Starfleet that *Voyager* had

not been destroyed, but was in fact on the other side of the Galaxy in the Delta Quadrant.

Another away mission that greatly added to the Doctor's experience occurred a few years later in 2376. He was sent to a planet that was displaced in time, developing at the rate of one day for every minute that passed on *Voyager*. He was only supposed to be there for two days – three minutes of *Voyager* time – but Lt. B'Elanna Torres was unable to immediately transport him back. He ended up spending three years on the planet and struck up a serious relationship with a woman named Mareeza. He even claimed to have had a son, Jason Tabreez, though the physical limitations of his matrix meant that the boy was probably adopted or the son of his partner.

While away missions certainly added to the Doctor's experiences he was keen to improve himself through other ways as well, although not all of them were successful. In 2373 he incorporated several different historical personalities into his program, with disastrous results.

He downloaded behavioral subroutines based on character traits from dozens of different luminaries, including Socrates, Leonardo da Vinci, Lord Byron, T'Pol of Vulcan, and Madame Curie. However, the linkages between the various disparate personality subroutines made the Doctor dangerously unstable. The 'dark threads' of these powerful individuals began to assert control over his program, in essence creating a new 'evil' personality. He even attempted



The Doctor was finally able to leave the ship after he acquired a mobile holoemitter that could project his program into any environment.



During a trip to the Alpha Quadrant the Doctor teamed up with an EMH Mark II and prevented the Romulans from seizing the *PROMETHEUS*.



The Doctor was mightily relieved to see Captain Janeway again after he spent three years on a planet that was displaced in time.

The Emergency Medical Hologram

to murder several people before Torres finally found a way to delete the aberrant subroutines.

This failed attempt at self-improvement did not, however, lessen the Doctor's desire to push the limits of his holographic existence, and toward the end of the year he created a holographic family for himself. He theorized that having a family would give him a better understanding of the human condition. It was a real eye-opener for the Doctor, as he had not appreciated how much his family would occupy his thoughts and how much work it took to keep them happy. He also had not anticipated the depths of feelings that he would experience when his 'daughter' died after she was injured in a game of parrises squares.

Doctor and drone

All these experiences helped the Doctor learn more about humanity, but it was perhaps the emotional growth of another *Voyager* crew member – the former Borg drone Seven of Nine – that has given him the greatest insights. Initially, Seven's situation reminded him of his own, and he took it upon himself to teach her the social skills that would help her fit in on *Voyager*.

The Doctor dubbed Seven his prize pupil, and proudly watched her progress. They were kindred spirits in many ways: the hologram said that he understood the burden Seven carried of being forced to deal with those who fell short of her excellence. In 2375 he even fell in love with her while teaching her about romance.

Unfortunately for the Doctor his feelings were not reciprocated, but he achieved a different kind of intimacy with her in 2377 when he had to download his program into her Borg components to avoid being captured by the Lokirrim who were at war with photonic beings. This gave the Doctor full control of Seven's body and the ability to experience a whole range of human sensations for the first time.

This incident gave the Doctor a great insight into what it was to be human, but there were many others that added to his growth, and not all of them were as



To expand his personality, the Doctor added elements from famous historical figures to his program, but he also 'inherited' their less desirable character traits.

The Doctor created a holodeck program in which he had a wife and children, to help him empathize with the crew and teach him what 'real life' is like.

pleasant. In 2375 he was racked with terrible guilt when he was forced to save the seriously injured Harry Kim over Ensign Jetal, who later died. The emotions he experienced were so overwhelming that they caused a feedback loop to develop between his ethical and cognitive subroutines, and the memories had to be deleted to stop his program breaking down. These memories later resurfaced, but thanks to the support of the rest of the crew he was eventually able to come to terms with them.

New ambition

Despite the setbacks the Doctor continued to try and improve himself, and, in 2376, he brought perhaps his most ambitious desire to the attention of the captain: his wish to command *Voyager*.

Captain Janeway was somewhat incredulous at the demand, and she initially refused his request. However, when he saved *Voyager* from an attack by the Overlookers he was awarded the Starfleet Medal of Commendation, and a subroutine was added to his program in which he could turn himself into an Emergency Command Hologram.

The Doctor was always looking to better himself, but, perhaps because his original personality traits were based on those of Dr. Zimmerman, his arrogance and inflated ego often hampered his judgment. This was never more true than in 2376 when his

The EMH and Seven

The Doctor saw many parallels between Seven of Nine's struggles to adapt to life aboard *Voyager* and his own. He was determined to help her feel part of the crew by tutoring her in the social graces, but their relationship took an unexpected turn in 2375 when he tried to find a suitable date for her. The Doctor realized that everything he was telling her about common interests and compatibility applied to him as much as to any of the crew. Unfortunately, it became clear that Seven did not reciprocate his feelings and he decided not to pursue the matter.

The Doctor continued to offer her support, however, and their friendship even survived an incident in 2377 when he took over her body to avoid capture by the Lokirrim. Suddenly able to experience human sensations for the first time the Doctor overindulged his appetites by eating and drinking too much; he also used the appeal of Seven's body to help free his fellow captives.

Seven was furious that he abused her body in this way, but she eventually forgave him.

Despite one or two problems, the Doctor and Seven remained close friends as they helped each other to understand more about humanity.



Briefing: The Emergency Medical Hologram

The Doctor met his ailing creator in 2376 when he transported to the Alpha Quadrant to treat him for a fatal disease. Dr. Zimmerman was very proud of the Doctor's achievements.



The Doctor performed a concert for the Qomar that met with such praise that he became a celebrity, but the adulation did not last long.



star. The adulation soon went to his head, and when he became romantically involved with a Qomar woman named Tincoo he decided that he wanted to leave Starfleet and remain with the Qomar, where he felt truly appreciated. However, the Qomar lost interest in him when they created a hologram of their own that had a far greater vocal range. This experience taught the Doctor an important lesson in humility, and also taught him who his real friends were.

singing, which he had always been proud of, found an appreciative audience in the form of the Qomar, a race that had never heard music before.

The Qomar invited him to perform on their homeworld and he proved so popular that he became something of a super-

The Doctor had another troubling, but ultimately rewarding, experience later in the year when he met his creator, Dr. Lewis

Zimmerman. The Doctor was transported to the Alpha Quadrant via the Federation's MIDAS Array so that he could treat Dr. Zimmerman, who was dying.

Healing his creator

At first the hologram and his designer did not get along, as Zimmerman refused all attempts to help him. The Doctor was also shocked to learn that the other Mark I EMHs, like himself, had been demoted to cleaning plasma conduits. However, the Doctor also discovered that this was the reason why Zimmerman refused treatment from him – the Doctor was a reminder that his work was considered a failure. Fortunately, Zimmerman was made to see that the Doctor was 'living' proof that the EMH could be a success and he allowed himself to be examined. The Doctor was able to successfully treat Dr. Zimmerman, and he returned to *Voyager* knowing that his 'father' was proud of him.

This incident, however, highlighted to the Doctor the plight that could befall holograms. Thus, when he was kidnapped by a group of photonics who had been abused by the Hirogen, the Doctor felt compelled to join their cause. Their leader, a holographic being named Iden, was on a crusade to free all photonics from oppression and establish a community where they could live

in peace. The Doctor was certain enough of Iden's cause that he even defected from *Voyager* after Captain Janeway refused to help them. However, he came to regret his decision when Iden turned out to be dangerously unstable and intent on killing all Hirogen. Realizing his mistake, the Doctor helped to defeat Iden before making a rather humble and contrite return to *Voyager*.

Literary ambitions

This experience should have taught the Doctor to be more careful in the way he supported the photonics' cause, but he later managed to upset the entire *Voyager* crew in the way he chose to champion the rights of holograms. He wrote a holonovel, 'Photons Be Free,' in which a holographic doctor aboard a stranded vessel struggled against his crew's bigotry and intolerance toward him.

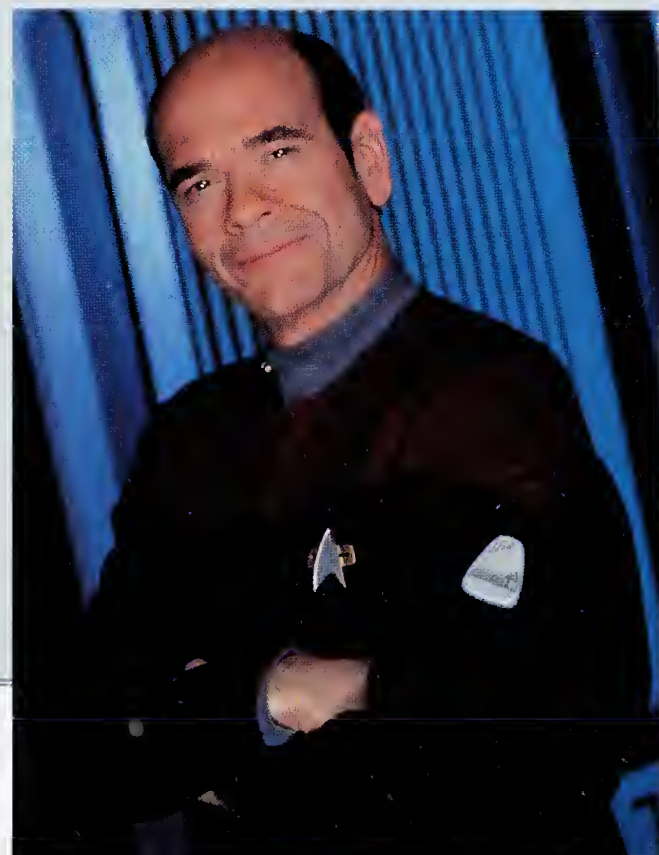
The crew were furious at being portrayed in this manner, especially as they had nurtured him during his development. The Doctor, however, pressed ahead with his plans to publish the book in the Alpha Quadrant, and it was not until Lt. Tom Paris turned the tables by writing a holonovel that portrayed the Doctor in a bad light that the physician realized the error of his ways.

The Doctor asked his publishers to delay distribution so

Emergency Command Hologram

The Doctor's continuing mission to develop his role aboard *Voyager* reached its apex in 2376 when he decided that he wanted to be able to take command of the vessel. His ambition was such that he even imagined that he was a heroic captain, who could easily defeat the Borg after he enhanced his program to allow him to experience cognitive projections. These daydreams became a reality, however, in 2377 after a program was added to his matrix that gave him all the necessary knowledge he needed to take command, including more than two million tactical subroutines. This program was called the Emergency Command Hologram, and it was pressed into action when he was left in charge after Captain Janeway and the rest of the crew were forced to abandon the ship. During his time on his own he fought off some salvage ships and evaded his pursuers until Commander Chakotay returned.

When the Emergency Command Hologram was activated, the Doctor's blue medical uniform was replaced by the red colors of command.



The Emergency Medical Hologram

Literary aspirations

In 2377, the Doctor decided to try his hand at writing a holonovel. His inspiration was twofold. Firstly, he wanted to be appreciated as an artist, not just a physician, and secondly he wanted to use literature in its time-honored role as an instrument for social change. The Doctor felt the need to protest the menial existence of his fellow EMH Mark 1's in the Alpha Quadrant, who had been reduced to scrubbing conduits and mining dilithium. Unfortunately, the Doctor tried to highlight the injustices by using himself as an example. The holonovel he wrote centered on a holographic doctor aboard an isolated ship who was treated with contempt by barely-veiled representations of his crewmates. Not surprisingly they objected to being portrayed this way, but by the time the Doctor had been convinced to change his holonovel the publishers refused to hand it back, as holograms had no rights under Federation law. However, a Federation adjudicator ruled that the Doctor should have the same rights as other artists, and he was able to write another holonovel that did not offend his friends.

The Doctor likened himself to the literary giants of the past, whose works impacted the world of arts as much as the arena of politics. His shortsighted attempts were nevertheless far-reaching.



capable of performing the duties of a doctor and not much more. He had no social skills and was seen as little more than an annoying necessity by the rest of the crew. By 2377, however, he had evolved far beyond his initial specifications as a walking, talking diagnostic tool, expanding his own personal and professional parameters as he learned from experience and those around him.

Rapid personal growth

Despite the fact that the Doctor could still be arrogant and difficult, like his creator, he could also be kind and considerate. His colleagues considered him a vital member of the crew and many thought of him as a friend. Through his adventures in the Delta Quadrant he had experienced the gamut of human experiences from love to pain. He had developed interests in everything from holophotography to opera singing and chess. He had shown himself to be capable of heroic acts as well as making mistakes and serious errors in judgment. In short he had become just as individual and complex as any human being.

One of the Doctor's final acts on *Voyager* before it returned to the Alpha Quadrant was also one of his happiest when he delivered B'Elanna Torres's and Tom Paris's baby. They also gave him the ultimate accolade when they asked him to be a godfather to their daughter, proving that he had become like a member of the family to the crew.

he could make some adjustments – altering the setting and the characters without compromising his theme. Unfortunately, the publishers went ahead anyway saying that he could not stop them as holograms had no rights under Federation law. The Doctor was incensed, as much for the anxiety caused to his colleagues as to the fact that they were proving the theme of his novel.

A Federation arbitrator was

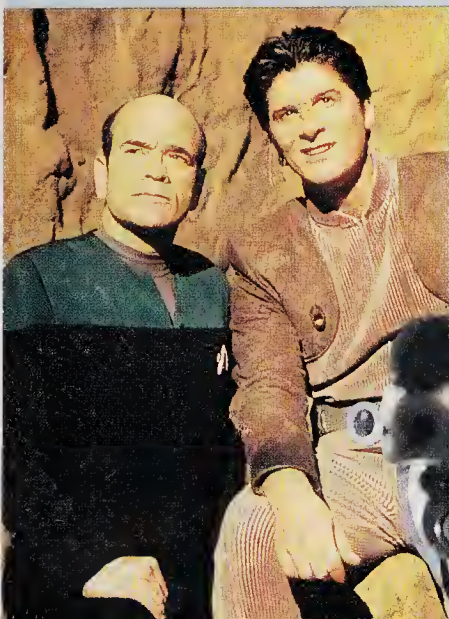
requested to determine via subspace whether a hologram had the right to control his artistic output. The outcome did not look good until Captain Janeway decided to present testimonies from her crew regarding all the lives this EMH had influenced for the better.

What began as an artistic diversion ended as a validation of the Doctor as a sentient being. The arbitrator handed down a decision

that, while not yet ruling that the EMH was a person under the law, extended the legal definition of artist to include him. The original holonovel was withdrawn, and the Doctor's revised version immediately showed signs of being very popular with his holographic kin.

The fact that the Doctor was recognized as having some legal rights illustrated how far he had come in just seven years. When he was first activated he was

Iden persuaded the Doctor to join his crusade to free all photonic beings from oppression.



After Iden's quest turned into a killing spree the Doctor took up arms and fought against him.

B'Elanna Torres and Tom Paris had been particularly critical of the Doctor's manner in the early days aboard VOYAGER, but it was testament to how much he had grown that they asked him to be godfather to their baby.



Animatics for ENTERPRISE

Visual effects rely on careful planning. Work normally begins on paper with sketched storyboards, and in these days of computer-generated effects it often progresses to low-resolution computer animations that are known as animatics.

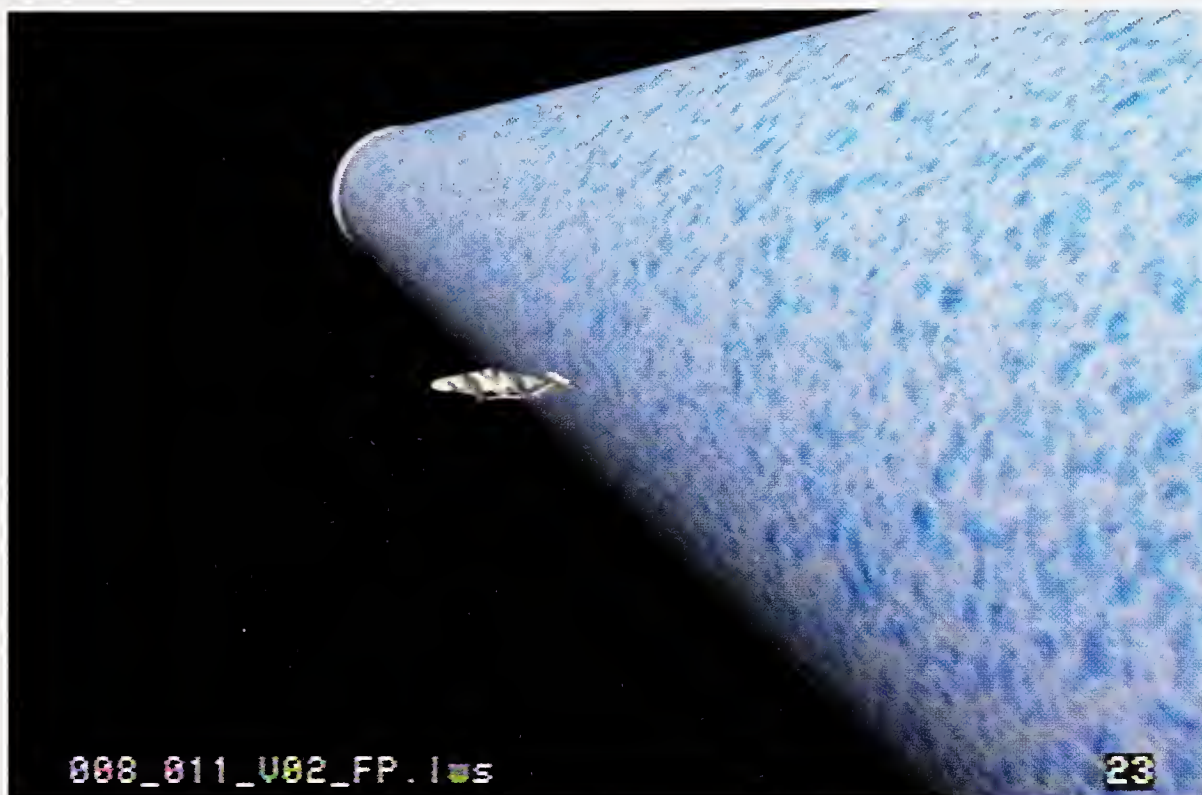
Dollars by the thousands, sometimes tens of thousands, are spent on visual effects for each episode of *STAR TREK*. As costs go up each season, the schedules remain tight and effects become more elaborate, we need to know if these piles of dollars are going to be well spent on shots that work, shots that tell the story, and shots that the producers will like. In order to complete great shots on time and on budget, we turn more and more to animatics.

Animatics are sometimes called 'pre-vis' (for pre-visualizations) and they can show what we are going to do before we spend big bucks on elaborate effects. In its basic form, an animatic is a temporary visual stand-in or 'place holder' for the proposed visual effects shot or sequence. It gives an indication of what the action or effect will be. It can be as simple as photographed static storyboard drawings cut into the show, or it can be relatively sophisticated smooth-shaded, moving 'digital storyboard' versions of the final animation or effects shot.

Next to no time

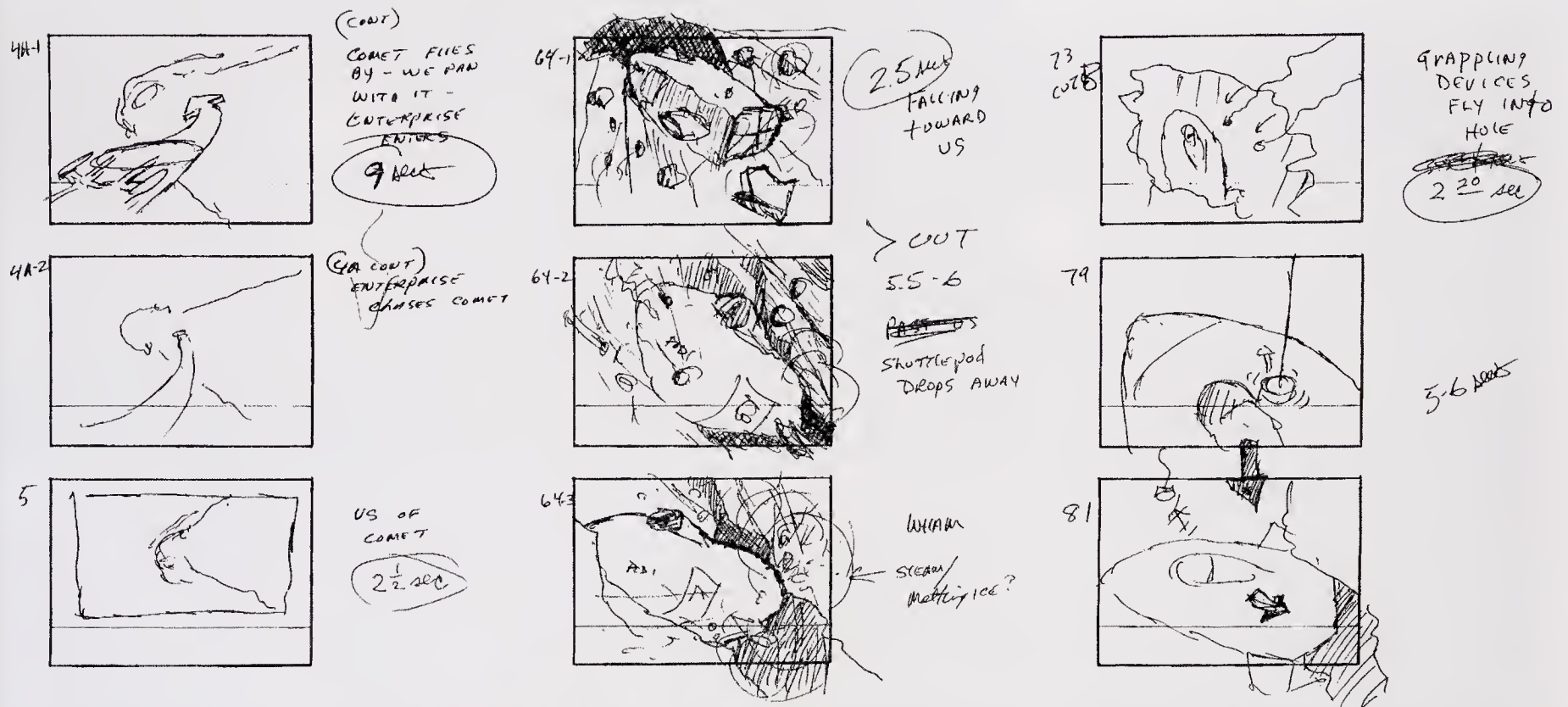
STAR TREK television episodes are produced at a relatively fast pace. The visual effects teams will usually have about eight weeks from the moment they are handed a script until they have to deliver final composited shots. That can translate into a hell of a lot of work to do in a short amount of time. Consider that the script is broken down into shots; the shots are designed, budgeted, revised and approved, planned and supervised for live action production elements. Then models or settings are designed and built, animation is created, rendered and composited, and the shot is dropped into the final show and viewed for final approval. Whew! That is a HUGE process involving cooperation, and communication between numbers of people with serious responsibilities to the show.

Animatics are an effective and efficient method of communicating the scope and



By using animatics the *STAR TREK* visual effects teams are able to show how different shots will work before they spend the money on expensive models and renders.





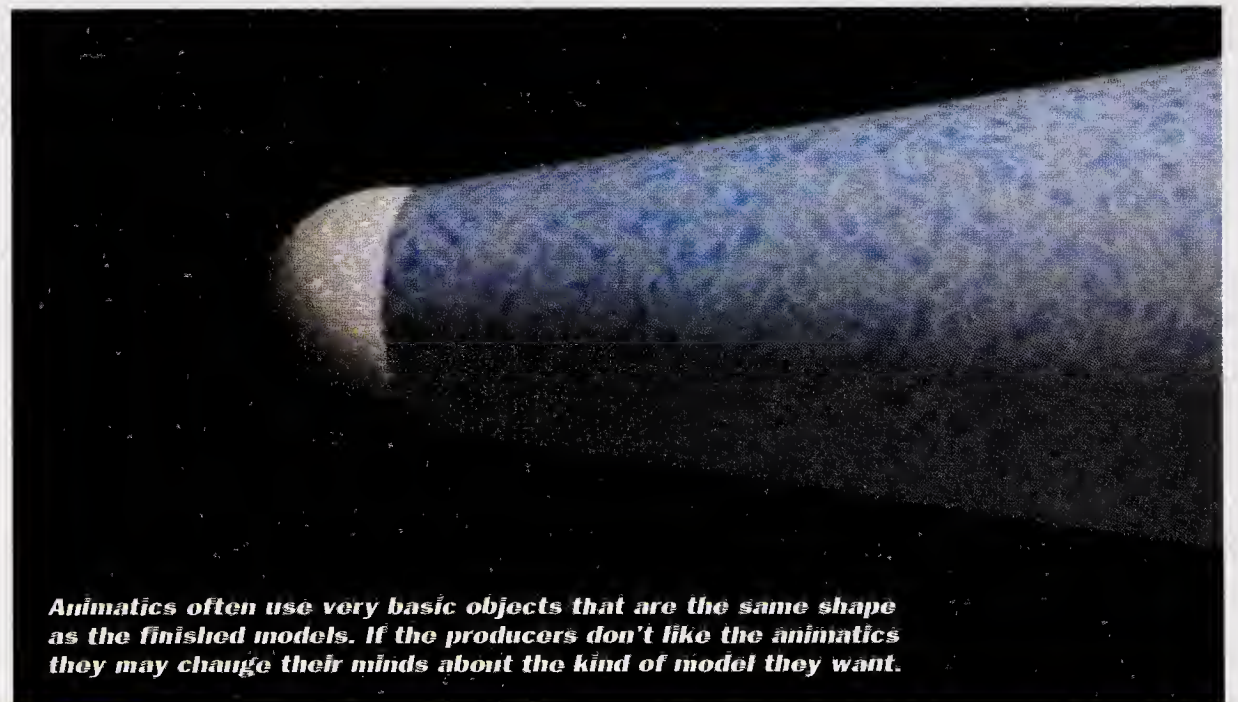
On 'Breaking the Ice' David Stipes started out with quick sketched storyboards that showed roughly what he wanted to see. The animatics were essentially a more sophisticated version of the storyboards that showed how the movement he envisaged would look on screen.

impact of the visual effects. They help to define and finalize the visual effects shots or sequences as quickly as possible. Once everyone approves the animatic, we can blast forward into finalizing the models, environments, and animation that will complete the shot.

Visualizing concepts

Some episodes have very challenging effects and benefit more from the use of animatics. One such *ENTERPRISE* episode, 'Breaking the Ice,' had almost 50 effects shots; many that were challenging to visualize. A number of scenes involved a giant comet with *Enterprise NX-01*, the shuttlepod, or the Vulcan ship. The episode also had a ground collapse sequence where the shuttlepod falls into an icy cavern and must be rescued. No one knew what the comet or the caves should look like. While the ground collapse was similar in concept to the earlier 'Terra Nova' episode, it had to have a completely different look and action. We relied on animatics to complete both sequences successfully.

For 'Breaking the Ice,' our animatics ranged in look and sophistication from simple storyboard drawings to semi-finished, smooth-shaded versions of the effects shots. As the CGI shots evolve through production, we used smooth shaded versions of the scenes up to the last minute. We avoid fully detailed versions of every test because of the intensive



computer render time required. Only the final delivered version of the shot is rendered at high-resolution quality.

Our first work on 'Breaking the Ice' addressed the concerns about the look, speed, and motion of the comet's long tail. We anticipated that there would be varied opinions as to how the comet should appear and how fast it should move. We brought in the Eden FX team to help visual effects coordinator, Adam Buckner, and me to analyze the CGI production issues. It was pretty certain that the process of creating the comet would involve

many layers of paintings, animated elements and textures that would require intensive rendering time.

We didn't want to wait for the delivery date to 'surprise' the producers with the 'look' of the comet. That could be a disastrous mistake! The problem was the dreaded re-dos. While we may have several weeks to develop an effects shot, we only have about two or three days to make any corrections or changes (the re-dos) requested by the producers. We couldn't go back to the start and redesign the comet's look at re-do time! It was clear; we

Behind the Scenes

needed to set an artistic approach quickly and have the look of the comet established and approved before the due dates!

By doing animatics, we took the three weeks and did a number of experimental versions of the comet shots in order to find a look that pleased everyone. We truly needed all the production time after discovering that each angle of the comet required different images, textures, and techniques to achieve the final look. All the static drawings or production discussions in the world would never have accomplished what our moving comet animatics did. The animatics communicated to all involved so they were able to see and approve what was going to be delivered.

Early concepts

The other concern was the issues of relative scale between the comet and all the *TREK* ships. How should the shots be designed or laid out to show the huge size of the comet yet not lose *Enterprise*, the shuttlepod, or the Vulcan starship?

By scene 4 in the script we were challenged:
4 EXT.SPACE (OPTICAL)

A plume of brilliant blue gas, laced through by another yellower plume of dust, trails across a star field. THE CAMERA PULLS BACK to reveal the comet is gigantic. Its incredibly long and brilliant 'tail' trails behind it. *Enterprise*, chasing the comet, is dwarfed by its size.

At Eden FX, co-owner John Gross and I tried to create an animatic that would accurately reflect scene 4. We thought we could sort of visualize what it might be like until we actually tried laying the objects out in three-dimensional space on a computer. The comet was hundreds of times longer and larger than *Enterprise*. We tried to design the action to work with the script, but could not resolve the visual scale differences between *Enterprise* and the giant comet.

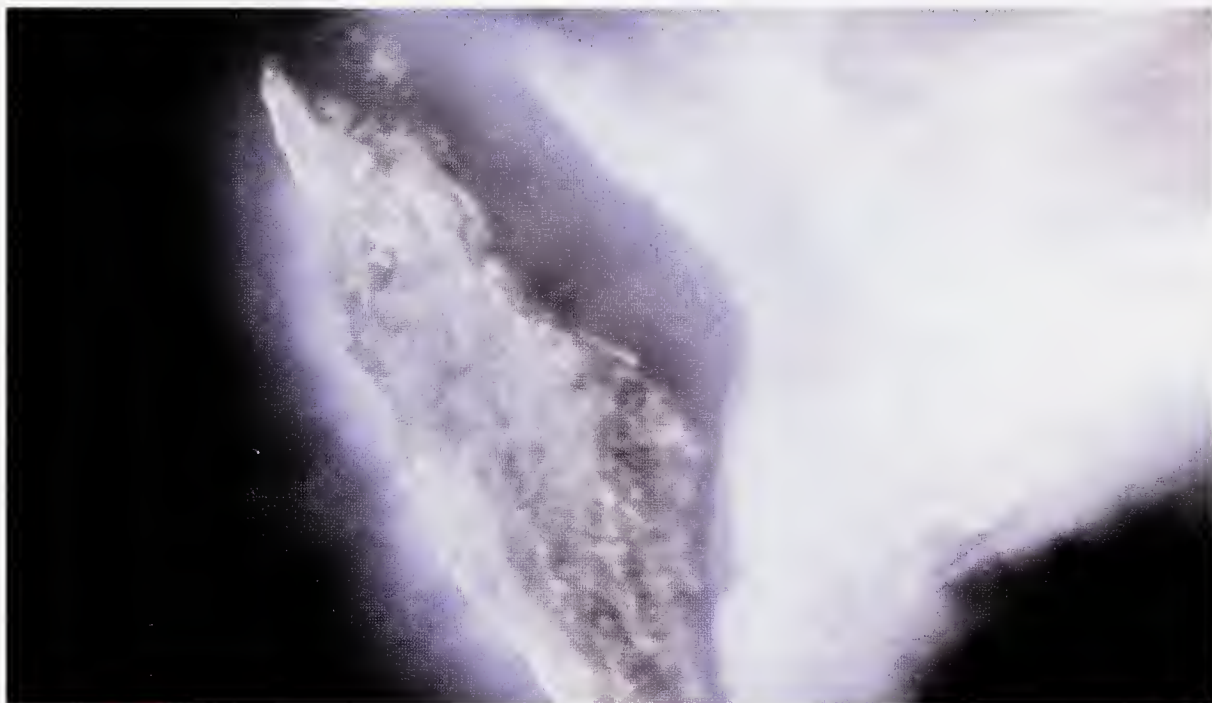
A new angle

When working with cosmic sizes and scales, it becomes difficult to follow both a huge object like a comet and a visually tiny object like *Enterprise* and give them both equal importance in one shot. After repeated attempts to resolve the visual conundrum, we contacted the producers and editor and showed an animatic where we showed the shot split into scenes '4' and '4A.' All agreed that two shots worked much better.

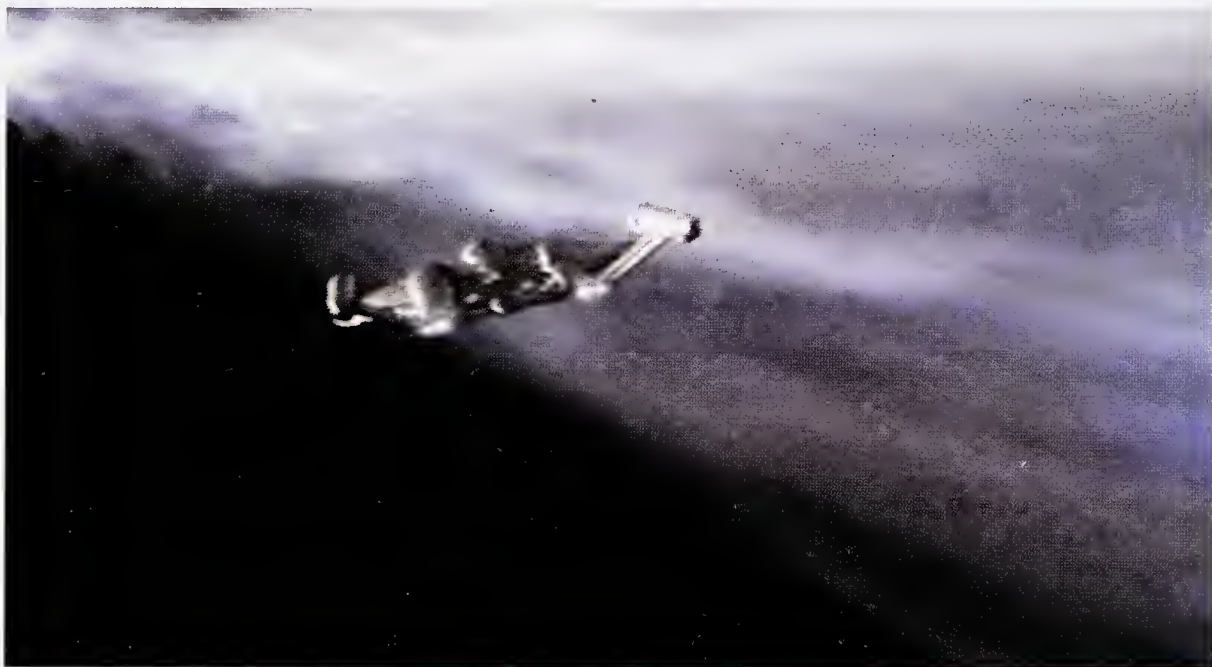
The second effects challenge in 'Breaking the Ice' involved the cave-in sequence in which the *Enterprise* shuttlepod falls into the



This animatic was used to establish the basic look of the comet; by looking at it, the producers were able to make sure the final shot would give them what they wanted.



The script described a shot in which the camera pulled back from the comet to reveal ENTERPRISE NX-01, but experiments with the animatics revealed that ENTERPRISE was too small to make the shot look good, so the sequence was redesigned to use two shots.





The movement in a visual effects shot is normally worked out using animatics. Because the models are only rendered out at low-resolutions, the various elements can be easily moved around and adjusted. This may be necessary if they have to match live action footage.

fracturing icy surface of the comet. This was a large sequence that covered several story points: the initial cracking and collapse of the surface; the entrapment of the shuttlepod in an ice crevice; the rescue attempt and failure; and the final rescue of our heroes by the Vulcans.

Matching the action

Because of the quick shooting schedule and the complexity of the sequence, we were not able to complete animatics in time to use with the live action photography. Instead, we utilized my original static storyboards while working on set with director Terry Windell. Terry came from a visual effects background and quickly grasped what we were going to do with his shots. While the storyboards gave a general feel of the sequence, we didn't always

get exactly what was drawn. Often we had to respond to unexpected changes that happened in live action effects photography.

The script called for the shuttlepod to slide, crash, and settle at several points during its fall into the crevice. To accomplish this during the live action, the shuttlepod set piece was mounted on a huge gimbal that allowed the stage crew to rapidly tip and pitch the set to wild angles. In each shot the resting angle of the shuttlepod was determined by how the heavy set settled and later during editing, when each finished scene was cut by Terry and the editor, David Koeppe.

At Eden FX we took David and Terry's rough-cut live action sequence and adjusted our animatic to match the shuttle pod directions and angles when we cut from, and to, the live scenes. The animatics allowed David

to cut and adjust the episode with moving visual effects footage along with the live action. We could accurately evaluate how the effects intercut with other scenes surrounding it. This was a huge advantage over the printed slates often used as placeholders for effects shots.

A perfect solution

So, what did we accomplish on 'Breaking the Ice' with animatics? We delivered a technically difficult episode with well-done effects shots on time. Everyone necessary was in the loop on the creative process all throughout production. Animatics allowed us to provide visual effects that were not only cost effective, but also exciting and fun for our production team ... and the fans! What more can you ask for? 🙌

STAR TREK Makeup Bradley M. Look

Classifying Alien Life Forms

As Bradley M. Look explains, Gene Roddenberry had defined three types of beings that the crew of the original *Enterprise* were set to encounter. Each class presented its own challenges when it came to designing and applying their makeup.

One of the most common questions asked about *STAR TREK*, is why almost all the alien civilizations that we've encountered have the same physical traits as humans; that is to say, two eyes, two ears, a nose, and mouth.

When Gene Roddenberry was originally putting the show's bible together, he thought long and hard about what kind of worlds the crew of the *Starship Enterprise* would explore. He reasoned that Kirk and his crew would only be interested in planets that were approximately similar to Earth and decided that the Federation would classify planets with Earth-like traits – that is, an oxygen-nitrogen atmosphere – as Class-M.

A Galaxy of humans

Practical considerations were at the heart of this decision. *STAR TREK* had a limited budget, and worlds that looked like Earth, with inhabitants who looked like humans, were much more affordable than bizarre, alien landscapes and exotic aliens. It may not have been scientific, but these planets would prove the only way to keep *STAR TREK* a viable form of entertainment on a tight budgetary leash.

The bible also refers to what Roddenberry called the similar worlds concept. These were worlds where the alien cultures would mirror Earth's own evolution: its past, its present, and its distant future. Sometimes startlingly so; for example, the planet in 'Miri' and the Roman world in 'Bread and Circuses' were both parallel Earths where history had taken a different course.

Armed with these different concepts, Roddenberry broke the life forms the crew would encounter into the following categories – human, humanoid, and alien. This philos-



In his years in the *STAR TREK* makeup department Brad Look has learned that there are many different categories of makeup, from full alien heads like this one to minor prosthetics or even simple beauty makeup.

ophy is still carried on today with each new incarnation of *STAR TREK*.

A human, by its very description, is an individual that is homo sapiens and shows qualities such as rationality and fallibility. Obvious examples are James T. Kirk, Jonathan Archer, and Kathryn Janeway. We tend to assume that a human being is someone from the planet Earth, though they may actually be from Earth colonies.

Even humans involve makeup. If someone is cast as a human, the *STAR TREK* makeup department simply applies a similar foundation color to even out the actor's skin tone. Additionally the makeup artist would further correct any flaws in the skin so that the

camera won't pick them up. The makeup artist's work is not confined only to the neck up, but rather to any skin showing. So, for those scantily costumed actresses of the original series, a body makeup woman would have been hired to apply a layer of pancake makeup over their arms, legs, and any other parts of their anatomy that were visible.

Humanoids

While they have some of the same outward physical attributes as humans (that is being an intelligent, bipedal life form), humanoids involve anything from slight to extreme changes in their physiognomy.

Physiognomy is the 'science' of relating



Even humans need makeup; shiny patches of skin have to be covered up and any imperfections in the skin have to be evened out. This is something that can be done on set.

someone's physical appearance to their character and personality traits. Where aliens are concerned the placement of the usual anatomical features, the color of the skin, the characteristics of the hair, the eye color, and the condition of the teeth all speak volumes to the casual onlooker. And the way someone looks telegraphs a great deal of information even before the actor utters a single line of dialogue. Of course, *STAR TREK* history is filled with hundreds of humanoid races. Better-known examples include the Bajorans, Vulcans, Klingons, and Romulans, to name just a few.

Alien designs

When a new script arrives in the makeup department, makeup designer and supervisor Michael Westmore will read through it to determine the extent of the makeup requirements for that episode.

Sometimes the number of characters that belong to an alien race will determine how sophisticated a makeup they can have, and therefore the extent of the physical change we can make with prosthetics. After a number of sketches are rendered, the producers will OK a single design.

After the look is agreed upon, the actor (or actors) will be brought in for the obligatory face cast. The face cast (which is usually made of a dense plaster) will give the sculptor an exact duplicate of the actor's features on which minor or extensive changes can be made. Those changes will alter the actor's physical looks into a more exotic visage that will define the alien race and culture. Changes can be minor, like the nose bridge for the Bajorans or the extension of the ear tips of the Vulcans, or more extensive, like Dr. Phlox's four appliances or the Cardassians' seven appliance application.

After their visit to makeup, the actor will meet with the hair department so that head measurements can be taken and color hair swatches tried. An appropriate wig will be prepared or built from scratch (if time permits), completing the alien look.

In Roddenberry's original *STAR TREK* bible, he noted under 'alien life' that in order to create continual variety they would use wigs, skin coloration, as well as altering the shape of noses, hands, ears, and even the occasional addition of tails and such.

This brings us to the alien. An alien, by contrast to a humanoid, is a creature that is more exotic in its appearance and in the scope of its makeup. An alien makeup will generally be more totally encompassing of the actor's features, hands, and body. For example, there was Armus from *TNG*'s 'Skin of Evil,' the Benzites, and the Vidiians.

Then there were aliens that were created not by makeup, but by costumes such as the Gorn, the Mugato, or the Horta. Special effect props were responsible for alien life forms such as the Denevan neural parasites, tribbles, the Melkotians, and Korob and Sylvia's real form as seen in 'Catspaw.' Alien life forms can also take on noncorporeal forms, as did the Companion, a cloudlike alien from 'Metamorphosis.'

Sculpting features

As with a humanoid alien, the makeup process begins with a life cast of the actor. The casting will generally be of a larger area of the actor's features, and it's not uncommon for a whole head cast to be made; when actor Tiny Ron was cast to play a Hirogen, a complete head cast was required.

It is customary to cover the actor's hair with a bald cap (like a shower cap, but very thin) to protect their hair; Tiny's oversized head



Some humanoid makeups are relatively simple and involve small prosthetics or tattoos such as Dax's spots.



Phlox's makeup is one of the most sophisticated humanoid makeups – it involves four separate appliances.



The Vidiians have a full alien makeup that completely covers their faces.

Behind the Scenes

proved to be a problem. Because none of the standard-size bald caps would fit him, one was fashioned out of plastic wrap and held together with tape. Then it took four makeup artists to apply the impression material over Tiny's whole head and shoulders.

Now, there's a peculiar type of alien life form that most fans don't know anything about. Its name? Why, it's the 'Westmore Alien.' And, as you may have guessed, it is named after *STAR TREK*'s makeup designer himself.

I became aware of this style of alien when I began regularly working on *DEEP SPACE NINE*. When the script would call for a number of aliens to be visible on the Promenade, the second assistant director would have a meeting with Michael, and they would choose a variety of past alien makeups from his set book. The set book would have pages and pages of photographs of alien makeups already used on the series. For example, the second A.D. might have chosen to put full head aliens like Tail Head and Horse Head among some Bajorans and Starfleet officers.

But then Michael Westmore might want to spice up the shot visually with a new alien. Instead of sculpting a brand new one from scratch, which would be expensive, a makeup artist could use bits and pieces of old foam appliances to create a new, one-of-a-kind, alien design for that day. That new alien would be called, affectingly, a Westmore alien. Basically, if you will, a Mr. Potato Head alien makeup.

Tricky task

Creating a Westmore alien makeup not only took skill, but also a creative knack since you had to be able to see what a handful of appliances could look like on a given actor before a single one had been glued on. And, at the same time, the different elements had to look good alongside one another so that the alien design made logical sense.

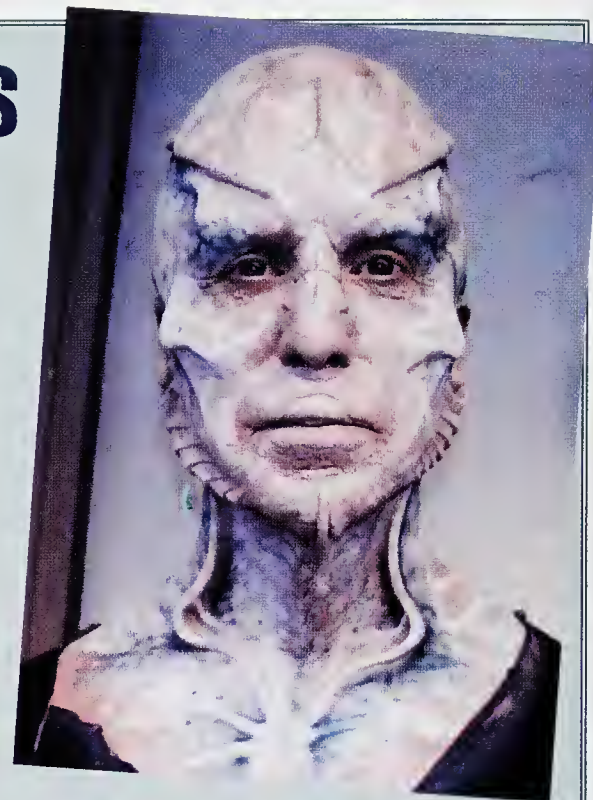
I always strived to make my finished Westmore alien look organic. I would try to marry the actor's features with those of the appliances chosen, so they complemented each other. Not every makeup artist was able to work under the pressures of a time limitation as well as being able to make sense of randomly used appliances.

Besides *DEEP SPACE NINE*, *VOYAGER* also used Westmore aliens from time to time, as needed. So as the world of *STAR TREK* continues to expand, its alien civilizations – human, humanoid and alien – will continue to hold up Gene Roddenberry's vision. ☆

Westmore aliens

'Westmore aliens' aren't designed as such but are created by using old appliances that have already been created for established alien races. So a Westmore alien might have a Talaxian head, Ferengi cheeks, and Klingon eyebrows. The trick is to find pieces that will look right next to one another and will work well with the actor's face.

Brad transformed Paul Sandman into this Westmore alien by using a basic Talaxian head and several old pieces from *STAR TREK: THE NEXT GENERATION*.



It took more than 20 different appliances to turn game show host Tom Bergeron into a Westmore alien.



This alien waiter has a Borg headpiece and nipple covers; the body makeup was created with an airbrush, stencils, and hand painting.

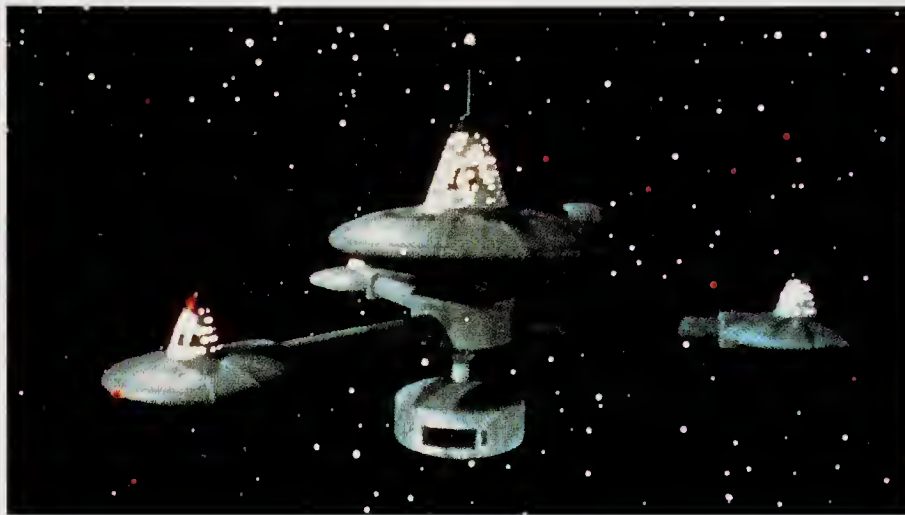
Some Westmore aliens are incredibly complex. This one features over 24 different appliances including pieces from a Jem'Hadar and a Hirogen.

DEEP SPACE STATION K-7

Deep Space Station K-7 was a Federation outpost located near the Klingon border. The station was composed mostly of storage areas, but in 2267 it became the site of a major diplomatic incident involving the Klingons and a large number of tribbles.



K-7 was a busy space station with many travelers passing through, such as Cyrano Jones, who tried to sell his merchandise in the bar.



The Federation facility DEEP SPACE STATION K-7 was a large structure with huge storage areas. Mr. Spock calculated that the station was holding 1,000,771 tribbles, by the time they were ready to leave.



Captain Kirk discovered that the tribbles had multiplied at an alarming rate and eaten the grain.

DEEP SPACE STATION K-7 was a Federation facility located near to the border with the Klingon Neutral Zone, just one parsec from their nearest outpost, in a region of space which was first charted by the astronomer John Burke in 2067.

Disputed zone

This area of space contained Sherman's Planet, and in 2267 it became the subject of a dispute between the Federation and the Klingon Empire. Earlier in the year a powerful noncorporeal race known as the Organians had imposed a treaty that decreed that any planet that was disputed between the two powers would be awarded to the side that proved it could develop it the most efficiently. *Deep Space Station K-7* became vitally important in the Federation's attempt to develop the planet as it was used to store a high yield grain known as quadrottricale, which they planned to use in an attempt to prove to the Organians that they should be awarded the planet.

Deep Space Station K-7 was an ideal facility for such an operation, as most of its interior was made up of storage compartments which could hold several tons of grain. The other facilities on board *K-7* included

an office from where Mr. Lurry, the manager, ran the station, and a large bar where the crews of passing vessels could stop for some shore leave. Despite its proximity to Klingon space, Klingon beverages such as raktajino were not served here in 2267, although Tarkalean tea,

vodka, and Scotch were all available.

As with any station, especially one so far from any other United Federation of Planets facility, the bar attracted all sorts of visitors, some of whom were keen to trade their exotic merchandise. In 2267, one such character named

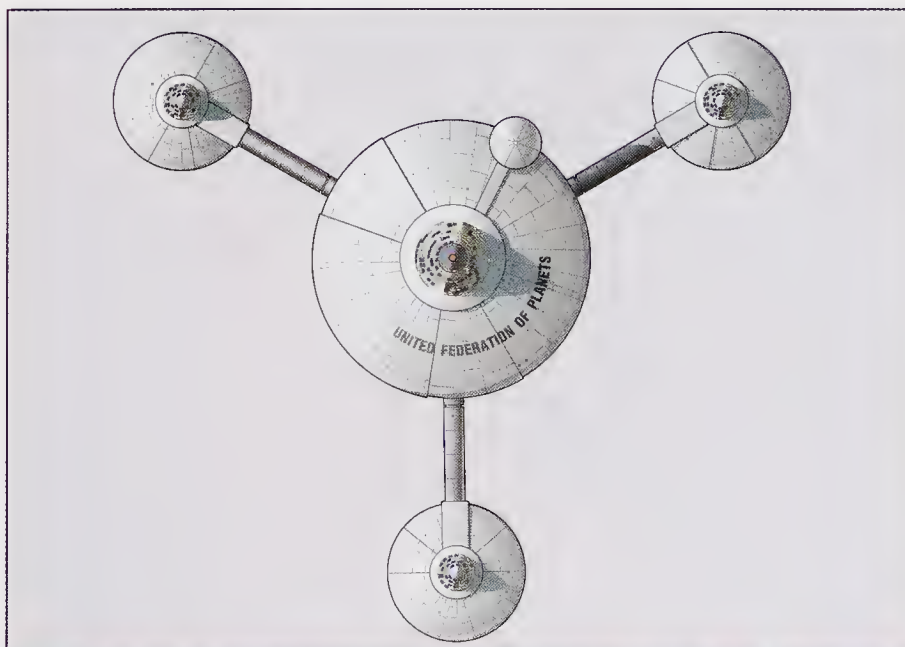
Cyrano Jones was trying to sell various oddities including Spican flame gems, Antarian Glow Water, and tribbles.

Tribble trouble

Nilz Baris, the Federation Undersecretary of Agricultural Affairs, and his assistant Arne Darvin, also visited *K-7* in 2267. Baris became so worried that the Klingons would try to sabotage their efforts to develop Sherman's Planet that he summoned the *U.S.S. Enterprise NCC-1701* to the station to protect the grain. However, it was the tribbles that proved to be more of a threat to the quadrottricale as they overran the station and found their way into the grain stores and ate it.

This proved to be a blessing in disguise, however, as when many of the tribbles were found to be dead it was discovered that the quadrottricale had been poisoned by Arne Darvin, who was in fact a surgically altered Klingon. He was arrested, but more than a century later he traveled back in time to 2267 and tried to blow up the grain and Captain Kirk by placing a bomb inside a tribble.

Fortunately, several crew members from *Deep Space Nine* also traveled back in time to *K-7* and were able to foil his plan.



DEEP SPACE STATION K-7 Exterior View

Briefing: DEEP SPACE STATION K-7: Office



The Federation Undersecretary for Agricultural Affairs, Nilz Baris, used Mr. Lurry's desk when he visited DEEP SPACE STATION K-7 in 2267.



Mr. Lurry's office became the site of a major diplomatic incident when the Klingon Koloth insisted on using the facilities at the station.

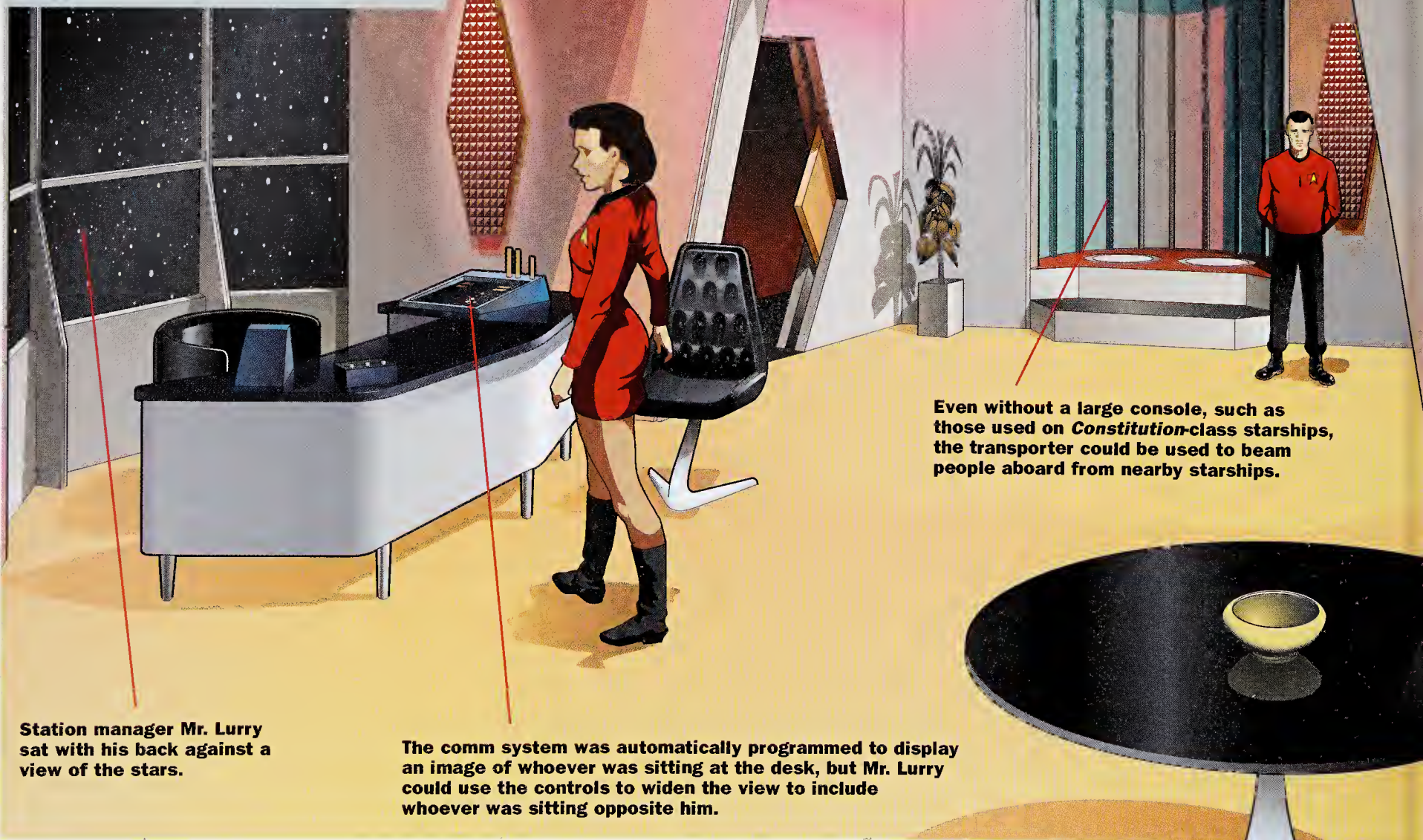


Mr. Lurry's Office



In the 2260's *Deep Space Station K-7* was an important Federation outpost, and was managed from the office of Mr. Lurry.

Any VIP guests to *Deep Space Station K-7* in the 2260's would have been introduced to the station manager, Mr. Lurry, and then brought to his office on arrival. The office was divided into two sections: an antechamber containing a small two-person transporter and an entranceway, and the actual office area occupied by Mr. Lurry. The transporter was mostly used by personnel when they needed to speak directly to the station manager to arrange cargo transfers or shore leave. The remainder of the work area was used by Mr. Lurry for station business; it was extremely large, but contained only a few chairs and a desk in the corner that featured a personal communication device. One of *K-7*'s main functions was assisting with the Federation proposal for the development of Sherman's Planet, through the planting of a high-yield grain known as quadrotriticale. In 2267, Mr. Lurry was forced to share his office with Nilz Baris, a Federation Undersecretary in charge of Agricultural Affairs. He certainly had no qualms about making free use of the station manager's office. In fact, much to Mr. Lurry's dismay, Mr. Baris even used it to summon the *U.S.S. Enterprise NCC-1701* in order to help them protect the grain from the Klingons, who claimed ownership of the planet.



Station manager Mr. Lurry sat with his back against a view of the stars.

The comm system was automatically programmed to display an image of whoever was sitting at the desk, but Mr. Lurry could use the controls to widen the view to include whoever was sitting opposite him.

Even without a large console, such as those used on *Constitution*-class starships, the transporter could be used to beam people aboard from nearby starships.

Each storage area had a fixed ladder running the height of the walls. This allowed the room to be routinely maintained from top to bottom, and permitted movement from other levels in the station through these highly secured areas.

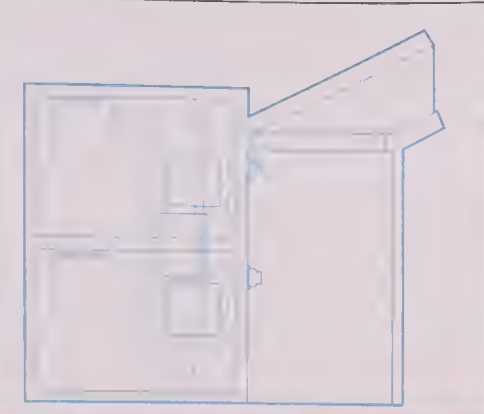
The storage rooms on Deep Space Station K-7 could be accessed from the top through a hatch, or from the bottom via a corridor.

Grain Silo

Deep Space Station K-7 storage rooms were used to hold the valuable quadrotriticale grain.

The grain rooms were large rectangular bins with a series of access hatches located at the bottom to allow the grain to be siphoned into transport containers. The area was well protected to prevent anyone from tampering with the valuable quadrotriticale, and security personnel were posted in front of all the access points. However, despite these precautions Arne Darvin managed to break in and poison the grain. Ventilation ducts ran through the silo and this allowed tribbles to infest the area and eat the contaminated grain. Entrance to the silo was provided by a red ladder running down one wall of the facility.

Deep Space Station K-7 was largely composed of storage space and voids, all of which were interconnected by a series of corridors.



Grain Silo Layout

The storage areas were large enough to contain a variety of goods, from fine grain to furry animals and humans.

The storage areas were intermittently divided into sections by double archways along their outer passageways.



In 2267 Captain James T. Kirk was unexpectedly showered with dead tribbles when he opened up the grain storage area.

Bar

The bar on Deep Space Station K-7 was an area dedicated to refreshments and relaxation.

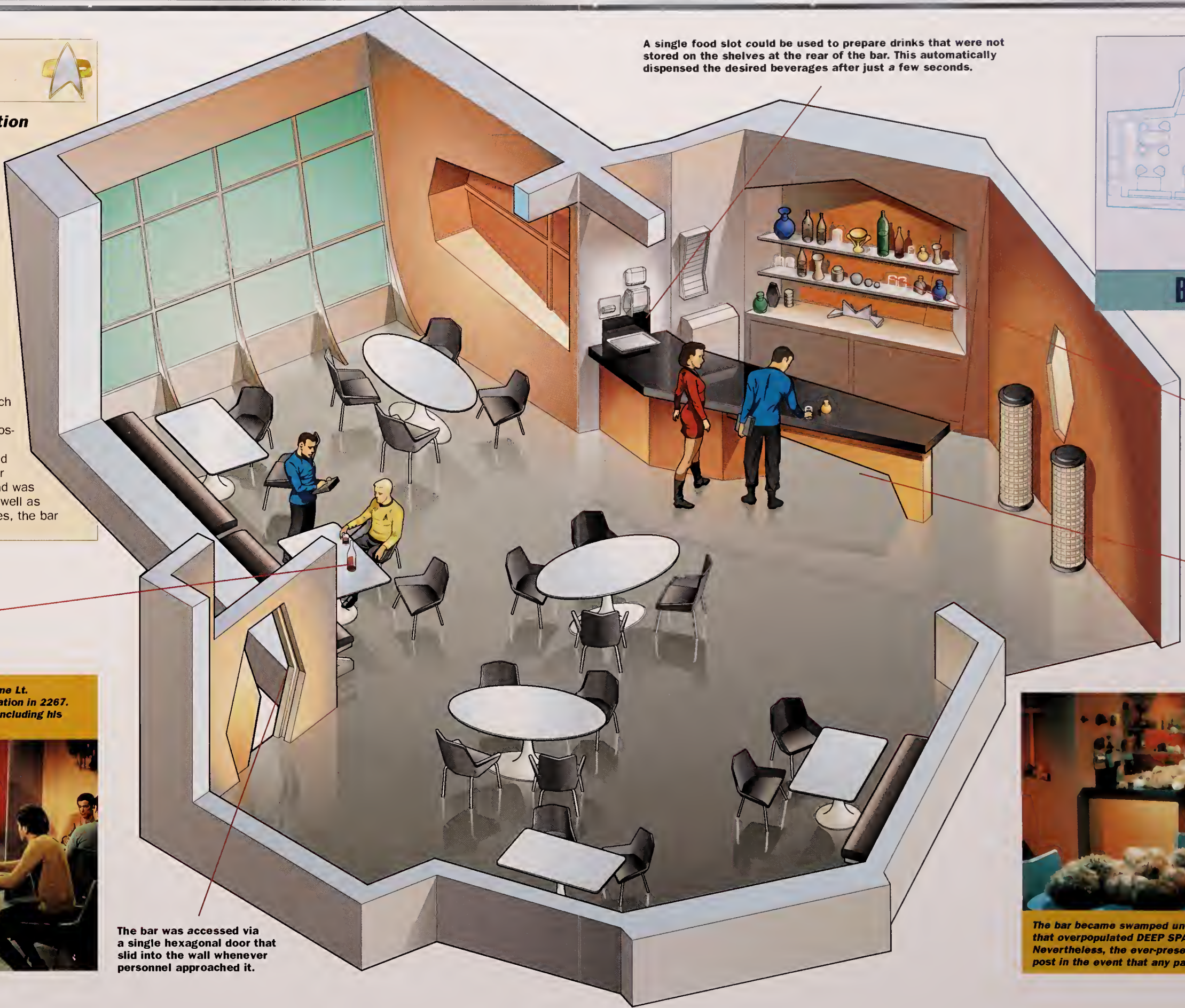
The bar on station K-7 offered crew personnel the opportunity to relax with an exotic beverage and interact with their colleagues and any travelers who happened to be passing through the system. In 2267, once such transient and patron of the bar called Cyrano Jones was responsible for bringing a life form known as a tribble to the station. In the same year, when tensions between the Federation and Klingon Empire were particularly fraught following the Organian Peace Treaty, the bar was host to an altercation between visiting Klingon and Starfleet crews, which ultimately ended in a brawl. The K-7 bar was lit and decorated to provide an atmosphere conducive to socializing, and a number of tables and chairs were located throughout the facility. A well-stocked bar was situated at one end of the room, and was usually staffed by a jovial bartender. As well as affording an extensive range of beverages, the bar area also had a single food slot.

An ample number of tables were positioned around the interior of the bar to cater to a large number of patrons during busy hours.

DEEP SPACE STATION K-7's bar quickly became Lt. Commander Scott's favored shore leave location in 2267. The facility offered a variety of beverages, including his personal choice: Scotch whisky.



The bar was accessed via a single hexagonal door that slid into the wall whenever personnel approached it.



A single food slot could be used to prepare drinks that were not stored on the shelves at the rear of the bar. This automatically dispensed the desired beverages after just a few seconds.



Bar Layout

The bartender maintained a large array of exotic beverages in a variety of colorful and stylish bottles to the rear of the bar.

The long bar featured a number of shelving units beneath its black upper surface. The jaded bartender used these to store any valuable commodities - which in 2267 included an ever-increasing number of tribbles.



The bar became swamped under the hordes of tribbles that overpopulated DEEP SPACE STATION K-7 in 2267. Nevertheless, the ever-present bartender maintained his post in the event that any patrons wished to order a drink.

STARBASE 375

In 2374, Starbase 375 experienced a rebirth. It was no longer merely a research station, or small-scale Federation outpost – it was the strategic center for the Federation Alliance's war against the forces of the Dominion.

Starfleet's extensive network of orbital, planet-based, and deep space starbases provides a crucial role in maintaining the operational efficiency of both Federation and civilian vessels. Starbase 375's location near to Cardassian space made it the closest facility to *Deep Space Nine* during the war with the Dominion forces between 2373 and 2375. When this station was captured by Cardassian and Dominion forces in 2373, Starbase 375 became one of the most tactically important Starfleet facilities of the entire conflict.

In keeping with Starfleet starbase design tradition Starbase 375 had a modular appearance, and so bore a resemblance to earlier facilities such as *Regula I*. The base offered many facilities including maintenance and battle damage repair, refueling and re-arming of ordnance to starships, recreational facilities for crews, and,

perhaps most importantly of all, it was used by Admiral William Ross and other senior Starfleet officers to coordinate their battle strategy.

Port of call

Unlike larger starbases, Starbase 375 did not initially allow vessels to directly dock with its structure, and any vessel wishing to use the facility had to adopt a holding pattern around its perimeter. Vessels using Starbase 375 as a temporary home included the *U.S.S. Defiant NX-74205*, which moored up adjacent to the large open rectangular portal on the upper section of the construction, allowing the crew to beam over the short distance between the warship and the structure's interior. Later refurbishments allowed for a marginal increase in Starbase 375's docking facilities; a large protruding rectangular port with a large illuminated cross located toward the rear was installed to allow



One of Starbase 375's interior docking bays was used to store a captured *Jem'Hadar* Attack Ship in 2374. This provided Starfleet engineers with the opportunity to explore every facet of the vessel's systems prior to using it in a covert mission in Dominion space.

vessels to dock safely with the starbase.

The upper main hull of Starbase 375 consisted of a large conical structure with a stepped upper surface that was much narrower in cross section than its wider circular middle. The top of the starbase featured a series of circular tanks arranged at regular intervals around the rim formed by the upper main hull, and supported a number of large vertical antennae used for long-distance communication with Starfleet Command and the fleet.

Stolen ship

Following the capture of a *Jem'Hadar* Attack Ship by Captain Benjamin Sisko and his crew in 2373, Starbase 375 became the top-secret home of this stolen ship. Following its examination by Starfleet scientists and engineers, the vessel was refurbished for use in a covert mission in early 2374. All work was carried out within the large dock of the facility, which

was equipped with a series of support stanchions and rails during the ship's rebuilding. External doors were not used to hide or cover the craft during preparation for its mission, but a forcefield maintained the atmospheric integrity within the bay while the maintenance crews worked on it.

Located beneath the main hull were smaller circular habitat rings, with their multiple levels denoted by a number of illuminated viewing ports. Large support beams ran to each side of the starbase's underside and connected to twin sets of additional circular habitats – Admiral Ross's tactical rooms were housed in the forward starboard units here. The unit to the rear supported a hemispherical structure similar to a planet-based observatory, and was probably used to monitor operations in the surrounding sectors of space. It was constructed from the same light colored plating covering the starbase's entire exterior.

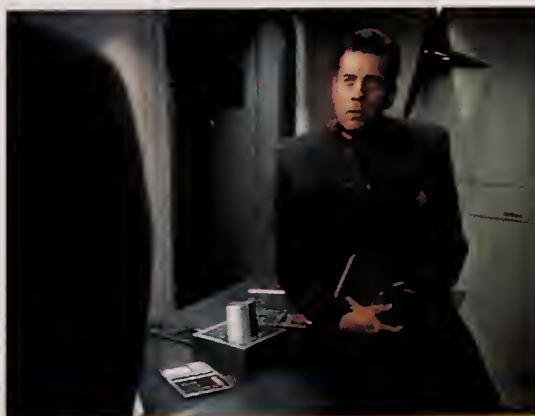
Captain Benjamin Sisko was a regular visitor to Admiral Ross's office. The two officers often discussed new battle strategies.



A large viewscreen unit was located to the right of Admiral Ross's desk. This could be used to display battle tactics, as well as allowing Ross to communicate with other ships or facilities via the subspace radio network.

A flag bearing the crest of Starfleet Command was positioned in the corner of the room, behind Admiral Ross's desk.

Two expansive viewing ports provided the admiral with a clear view of the surrounding region of space.



Admiral Ross served Starfleet valiantly from his posting aboard Starbase 375 during the conflict with the Dominion.

Admiral Ross's office was equipped with all the technology necessary to coordinate the Starfleet offensive against the Dominion.



A small doorway led to an anteroom that offered a little privacy for Admiral Ross away from the more business-like surroundings of the main chamber.

A comfortable, high-backed chair was provided for the admiral's comfort during the long hours he spent at work in his office.



All of the equipment necessary to ready the *Jem'Hadar* Attack Ship for its mission into Dominion space was contained within Starbase 375's docking bay. Large struts were used to support the alien vessel, while a series of bright lights provided crews with ample illumination to carry out their work duties.

★ Admiral Ross's Office ★

From his private office on Starbase 375, Admiral Ross planned Starfleet's next move in the Dominion war.

Admiral Ross's office was located toward the top end of the circular starboard office module of the starbase, and the Starfleet Command insignia decorating the wall of his office left no doubt as to the seniority of the room's occupier. The interior bulkhead walls of the office were constructed from smooth beige-colored panels and the deck of the office was covered in a dark red carpet. Admiral Ross orchestrated Starfleet's strategy against the Dominion from a small curved table located in the corner of the room, and the dark gray contoured surface was often littered with various PADDs containing tactical reports and information. Access to the LCARS network was provided through a tabletop computer terminal, and two smaller chairs used for meetings were located directly opposite his seated position. Admiral Ross often conducted briefings within the office, and he used a large viewscreen that dominated the wall facing the entrance to display detailed tactical information. The device could also be used to communicate with officers over subspace.

The entrance to the office was a sliding door that separated in the middle to allow personnel to enter. The door had a number of large transparent panels.

Admiral Ross's desk area was often covered in PADDs detailing tactical reports on the Dominion situation, and he often discussed these developments with officers who were invited to mission briefings.

STARBASE 375

The central section of Starbase 375 contained the main interior docking facilities. It was here that the captured Jem'Hadar Attack Ship was contained and studied after it was retrieved by Captain Benjamin Sisko in 2373.



Starbase 375 was of great strategic importance to the allied forces. It acted as the launch site for a number of incursions into Dominion-held space during the war. The most notable of these was Captain Sisko's daring attempt to retake station DEEP SPACE NINE from its Dominion occupiers in 2374.

Cavernous internal docking bays were located in the central section of Starbase 375. These were large enough to accommodate a Jem'Hadar Attack Ship.

Most of the station's office facilities were located in the lower part of the central core. It was here that Admiral Ross and Captain Sisko maintained their offices during the Dominion War.

A series of spherical modules were positioned at regular intervals around the top of the central core section.

This domed unit featured an opening through which a viewing device protruded.

The lower section of the station featured several protruding, circular sections.

Science Station

One of the most important stations on the bridge of any Starfleet vessel is the science station, from which all sensory data is interpreted.

The introduction of the *Constitution*-class starships in the first half of the 23rd century heralded a new era of exploration for the United Federation of Planets. Incorporating the very latest duotronic circuitry, and the most advanced warp drive, vessels such as the *U.S.S. Enterprise NCC-1701* were perfectly equipped for scientific missions.

Analytical systems

The science officer aboard the *Enterprise* was First Officer Spock, who manned a permanent console on the bridge. The science station consisted of two large screens mounted on the bulkhead and several screens positioned at eye level about a control panel area. These monitors could display a wide variety of scientific and technical information, and were linked directly to the library computer, which enabled the science officer to show everything from spatial anomalies to a crew member's records at the touch of a switch. The images displayed were usually static in nature, although the screens could also be used for audio-visual communication.

Each display had a specific function – working from left to right; display one was the sensor activity monitor that gave an



Mr. Spock's scientific expertise, coupled with the analysis and data retrieval facilities afforded by the science station, saved the U.S.S. ENTERPRISE NCC-1701 on more than one occasion.

overall appraisal of the ship's various sensors. Display screen two, directly next to it, showed the interference pattern of the sensor's current bandwidth and allowed the science officer to fine tune specific sensors. The narrow rectangular display located directly above the library computer access buttons housed two adjacent bridge library computer monitors, and showed all activity of the library computer on the bridge.

The last four displays were all

identical in size and were located in their own dedicated bank – the first monitor showed the status of library usage over intra-departmental activity, with the second display coordinating the allocation of library computer access between departments. The third monitor was used by the science officer to coordinate special departmental projects, while the fourth and final display showed mission-specific scientific activity.

This comprehensive series of visual displays was enhanced by

audio signals from many of the monitors, and while the toggle and push-button technology of the time may be seen as inferior to later Starfleet interface designs, the importance of audible confirmation signals was recognized as important even in these early control systems.

Science viewer

A number of control button banks and the scientific viewer were located directly beneath the monitor screens. The scientific viewer produced a visual real-time display of sensor and library computer data. The science officer could control the display of the viewer via a small wheel on the left of the unit, and could quickly return to a seated position and utilize the primary library computer access port that was located to the right of the sensor viewer.

Early Starfleet computer systems relied on data disks for long-term information storage, and the science officer had the ability to play and record data from this port. Verbal interrogation of the library computer was possible via a speaker located next to the library computer access controls, allowing rapid analysis and evaluation of information as it became available.



A raised sensor viewer allowed the science officer to monitor detailed analyses as the sensors fed the data through to his station.

A high-backed chair provided comfort for the science officer during long duty shifts, and also allowed him to turn toward the main viewscreen.

The science station was situated so that several officers could observe the data that was displayed on its various monitors.

U.S.S. ENTERPRISE NCC-1701: Science Station



Science Station

The science station received its data from the sensor arrays of the *U.S.S. Enterprise NCC-1701*, providing information on any incoming threats, and the various controls allowed the science officer to refine their sensor analysis on a particular anomaly or target. The console also connected the user to the ship's extensive computer library, which meant that sensor readings could be corroborated with collected data. The console was designed so that all the control panels were within easy reach of the operator.

Communication Station

The communications console formed a vital element of the command area of the *U.S.S. Enterprise NCC-1701*, and was mostly occupied by Lt. Uhura.

One essential requirement for any Starfleet vessel on a mission of exploration is the ability to communicate with other vessels and facilities. The very first deep space vessels such as *Enterprise NX-01* included a dedicated work area for the communications officer that was capable of translating alien messages, and the *Constitution-class U.S.S. Enterprise NCC-1701* was no exception, with a dedicated console located on the bridge in close proximity to Captain James T. Kirk.

The communications station consisted of two rectangular display screens built into the bulkhead of the ship's bridge, with eight unequally sized monitors located at eye level. A bank of controls was located below the screens, and from here the communications officer could route and receive messages.

Multiple displays

Working from left to right, the eight visual displays provided a comprehensive amount of information updated in real-time. The first screen was the ship-to-surface activity monitor, which examined landing party and private transmitter communications with the ship, forming a link to landing parties when under-

taking missions. Located next to this display was the universal translator monitor. This readout screen monitored the reception of alien language transmissions and coordinated with the library computer and universal translator language synthesis monitor, allowing the transmission to be evaluated and a correct response to be delivered. This monitor also allowed the coordination of information from tricorders and personal communicators as well as the ship's own library system.

The monitoring of subspace communications was performed constantly by the sensors of the *Enterprise*, with the activity of Starfleet, civilian, or alien transmissions presented on the communication officer's third screen. Subspace frequency scans could be initiated by the officer as required, with particular transmissions intercepted, amplified, and decoded. The viewscreen to the right of the subspace relay monitor provided a wider amount of information on the frequencies of active space normal channels with frequencies grouped into 15 bands.

The fifth viewscreen displayed all of the communication activity taking place within the *Enterprise*, and allowed the monitoring of intership transmissions. Under



Communications officer Lt. Uhura combined speed with unerring accuracy in her operation of the communication station.

certain conditions the communications officer would make shipwide announcements or patch the captain through from his command chair, providing instantaneous audio communication with the entire vessel. The sixth monitor screen was also concerned with localized communications, with the local communication system coordinating transmissions within the vessel and also the routing of data processing to the library computer. The seventh display was the subspace activity monitor, which gave a greater

amount of information on the frequencies of active subspace channels, working in conjunction with the subspace relay monitor on the other side of the console.

Translations

The final display on the far right of the communications console was the universal translator language synthesis monitor, which matched universal ideas, concepts, and brainwave patterns in order to translate alien languages into Federation standard languages – a crucial monitor for first contact.



The communications officer was responsible for disseminating information to all bridge crew personnel. The communications station comprised eight display screens, and a dexterous communications officer was required to be able to process all of this information simultaneously.

U.S.S. ENTERPRISE NCC-1701: Communication Station



Communication Station

Under normal operating protocols all hails to the *Enterprise* from nearby vessels would be received directly by the communications officer positioned on the bridge; consequently they held a particularly high position of trust and needed to be aware of all Starfleet security protocols regarding the transmission and reception of information. The series of controls included the intership comm monitor, the space normal activity monitor displays, subspace relay monitor displays, local comm system, subspace activity monitor, and the universal language synthesis monitor.

Designing the Action

Director Stuart Baird planned exactly how every scene of *STAR TREK NEMESIS* would be filmed and how every visual effects sequence would be put together, with the aid of conceptual artists who produced hundreds of storyboards.

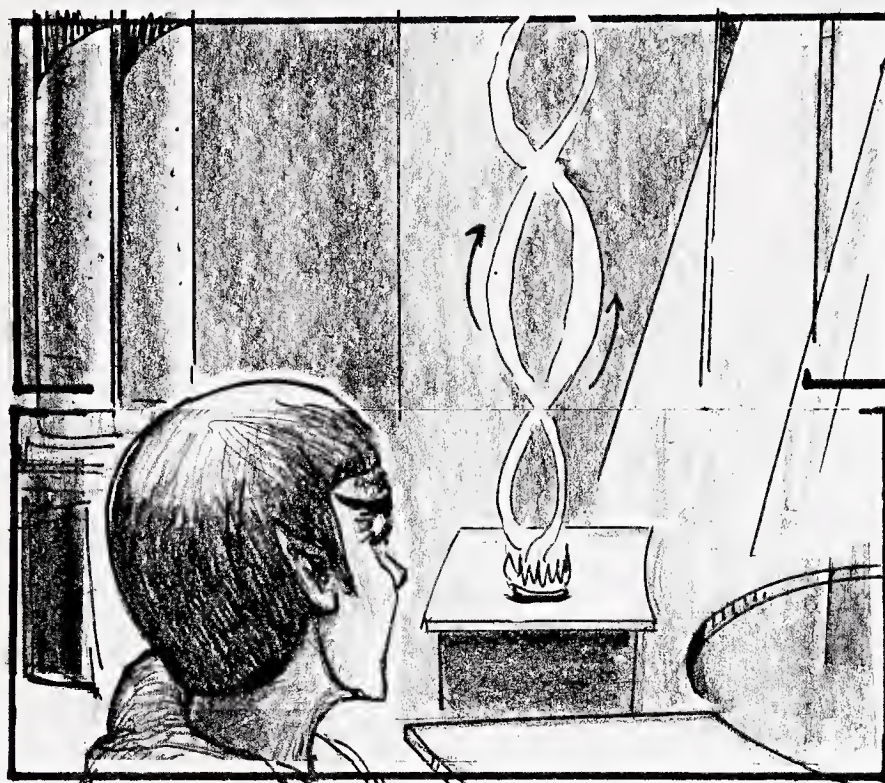
The storyboards that Stuart Baird needed for *STAR TREK NEMESIS* were primarily the work of experienced illustrator Tom Southwell, who had worked with Stuart on two previous movies, 'Executive Decision' and 'U.S. Marshals.' Also on board were Tom Jung, famous for having worked on the three 'Star Wars' posters and some of the early *STAR TREK* movie posters, and David Negrone, Jr., whose particular talent is in the area of visual effects.

Visual prompts

Directors use storyboards as prompts to remind them of exactly how they've decided to shoot a scene. Some directors prefer to storyboard the entire movie; others do so just for the most complicated sequences. Tom Southwell says, "Because Stuart is an editor he is meticulous about making sure he has all the little pieces that he's going to put together, whether it's visual reminders like a storyboard or just a note on the margin of his script. He takes the storyboards and puts them in clear sleeves, and he has the day's shooting script and the storyboards right in front of him; he checks them off in red, one by one, as he goes through."

In a perfect world, the storyboards would be complete before shooting begins; sometimes even before the start of preproduction, in the development phase. "None of the storyboards that I did for this movie were done in development; they were done in preproduction," says Tom. "On the last two movies Stuart and I worked together on, we videotaped the storyboards and he timed them, and he would pace the movie based on the storyboards. Both of those movies involved airplanes, so we got permission to go to the

The movie's first sequence showed a mysterious weapon unfolding in the Romulan Senate and killing its members.

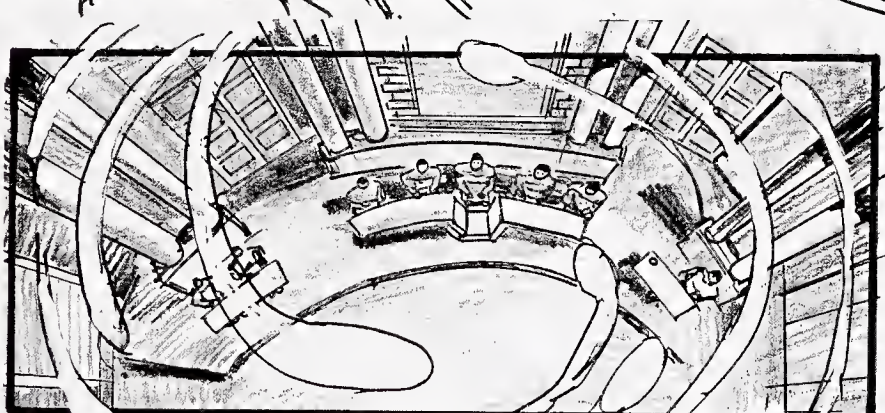


↑ TILT AS LIGHT RISES.

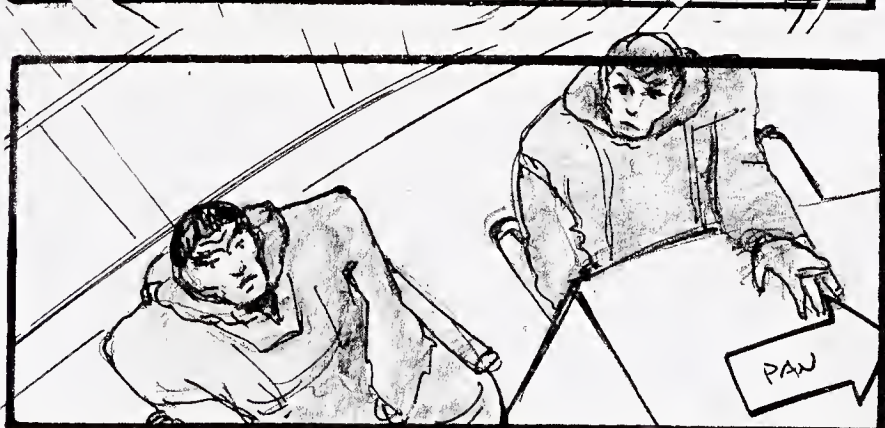


(HIGH ANGLE)
LIGHT BECOMES
GLOWING PULSE OF
GREEN ENERGY.

SWIRLS ABOVE
SENATE



(CLOSER ABOVE
PRAETOR-)
LOOKING UP.





Where possible, Tom Southwell used foam core models of the sets with tiny figures positioned inside. These could be moved around to help plan the action.

airport and take photographs. For 'Executive Decision' we went inside a 747 and dug down into the avionics bay and photographed everything, and then we commissioned the construction of a model. In that movie we were in four different levels of the plane, and I looked at it like a three-dimensional chess game. Sometimes the guys were up in the roof, there were other characters in the cabin, and then there were people in the hold, so you had to know where you were!"

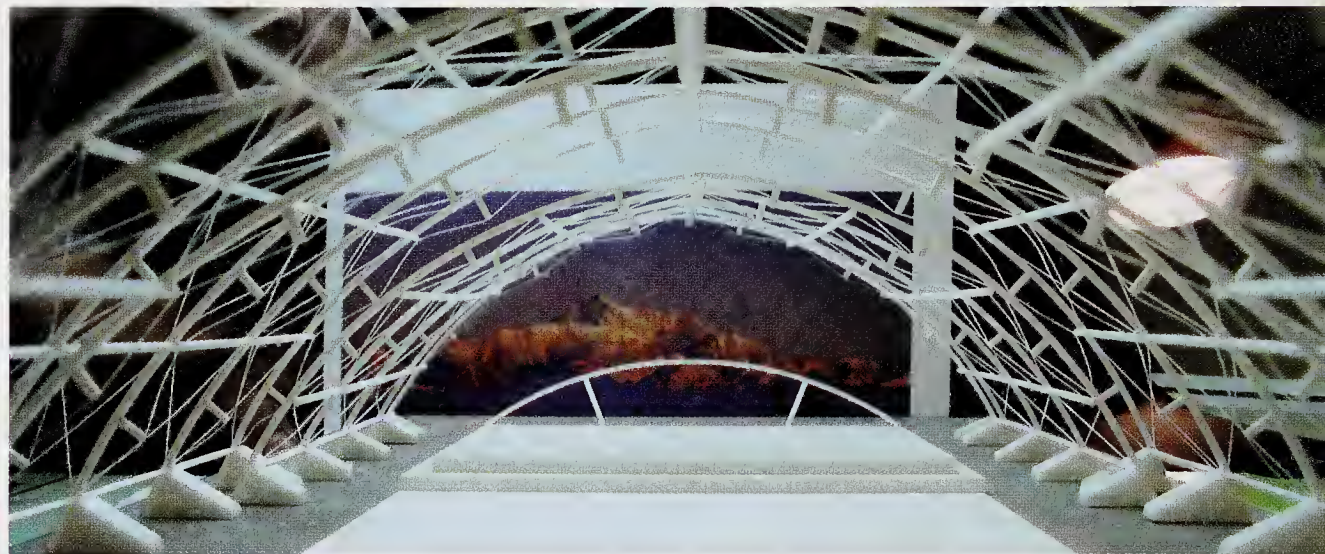
Working in advance

Obviously, the aim is to storyboard as much of the movie as possible well before production starts, so Tom's job begins even before the sets are ready. "The way Stuart and I work is, we play-act each scene in his office, which brings out more of a flavor than just reading the script. Then I go to the production designer and ask what kind of a look he's trying to achieve, and I go to all the departments personally and ask what a character is going to be wearing, and what does the gun look like, and that kind of thing. And then I put it together in sketch form."

On *NEMESIS*, Tom was sometimes able to work with miniature models of the set while preparing the boards. "Herman Zimmerman [production designer] works a lot with models, and that has been a great help to me. I have a miniature camera that's not much bigger than a quarter, and when you put it into the model and look at the image on a videoscreen it's like you're right inside the set. I use little cutout paper people or plastic figurines that represent the characters, and I can put the miniature camera over their shoulder the same way we'll see it in the movie. Then I can make video prints, and

Wedding plans

The model of the double-ended Alaska wedding pavilion enabled director Stuart Baird and his storyboard artist to plot the various shots in a scene that included a large number of characters. Much of it was eventually cut, but we saw Worf collapse after drinking far too much Romulan ale.



CAMERA WIDENS AS
WORF STEPS UP TO
GEORDI.

(ONE SHOT)



WORF
Romulan ale should be illegal.

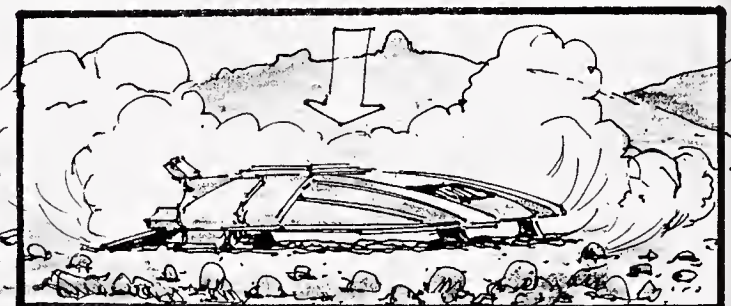
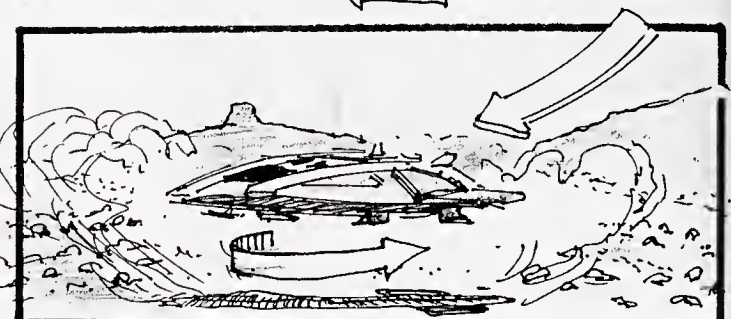
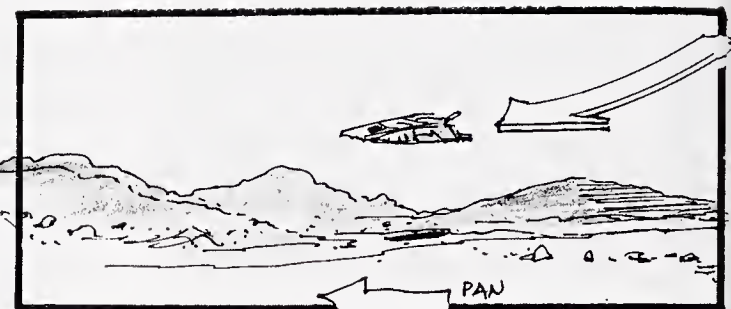
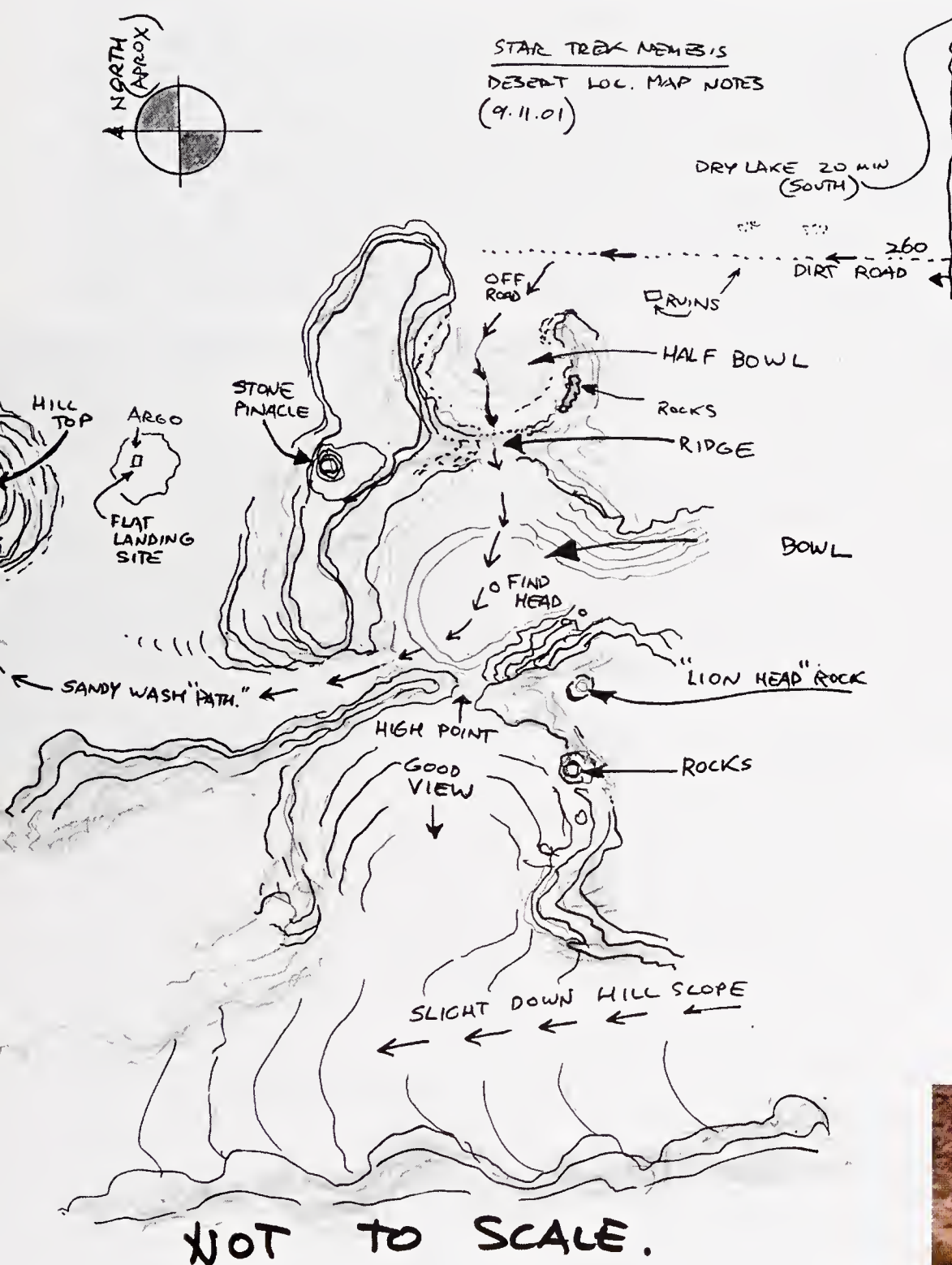
GEORDI
It is.

WORF
Then it should be more illegal.



WORF LAYS HIS
HEAD DOWN.

Behind the Scenes



I'll do the storyboards. Because of using the models, I can draw wonderful perspective that I would never be able to do accurately otherwise. And, because I'm able to sketch it up so accurately, the director can communicate quickly with all the people – the cinematographer, the actors, the lighting technicians – what his plans are for the shot.”

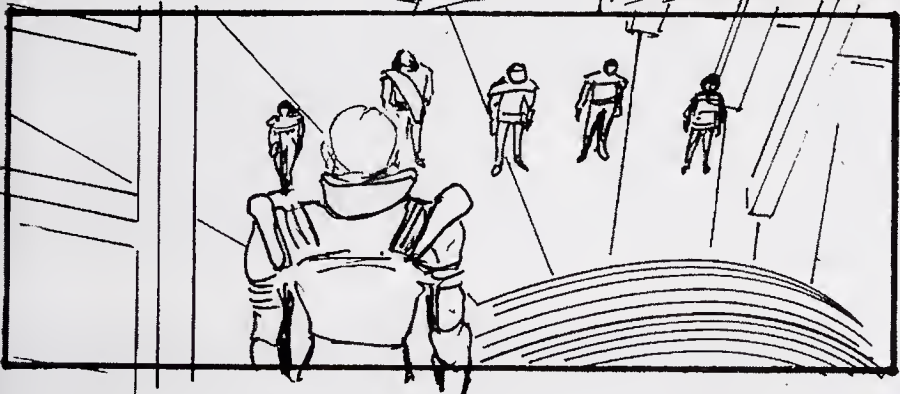
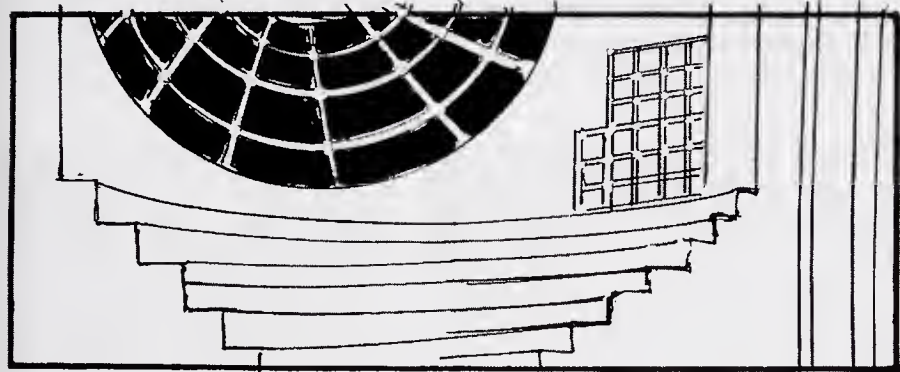
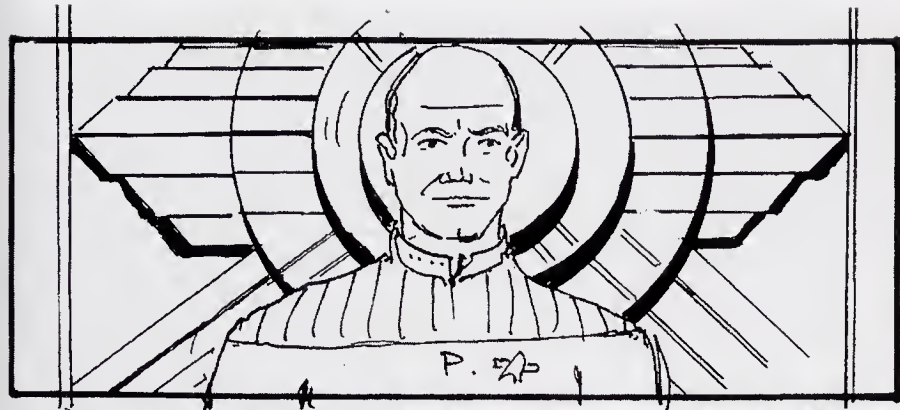
Tom also helped to come up with ideas for the sets themselves. “Herman was open to ideas on what the whole interior of the *Scimitar* was going to look like, and everybody in the art department took a shot at a piece of

For the *Kolarus III* sequence, Tom drew plans of Stuart Baird's chosen locations.

the set, an idea, or something that might be appealing to Herman and fit into this world. We had this wonderful copying machine that has the ability to stretch photographs, and we found a book of modern architecture that Herman already liked very much, so I copied things and stretched them so that all of the proportions would change.

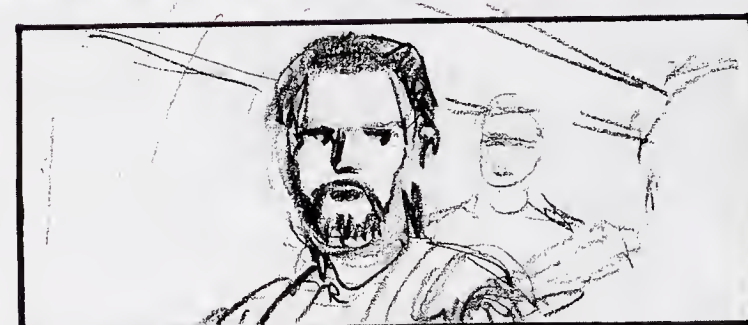
“We could also flop a picture to get a mirror image of a picture and glue the two

together, so I did that with a picture of a subway terminal, but I had elongated it and made it taller than it really is. Then I pasted the two ends together, like a kaleidoscope image, and I got a photograph of Riker and Data and stuck that onto the photograph. It just sat on my wall for two or three weeks, and when Herman was in there talking to me about another scene he happened to see it, and he liked the idea as a very basic concept



Pursuit of the Viceroy

When intruders came aboard, Worf and Riker led a security detail. The ensuing fight to the death between Riker and the Viceroy was storyboarded in step-by-step detail.



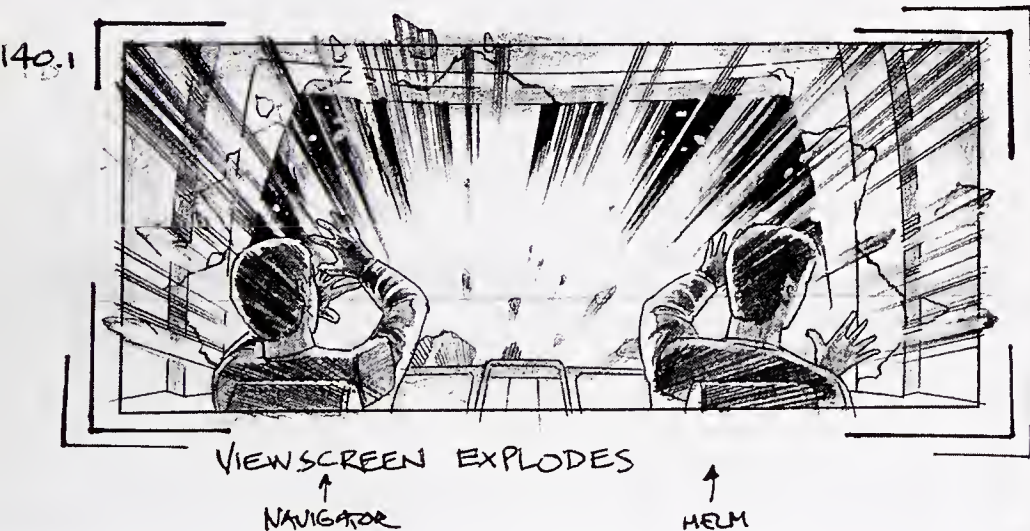
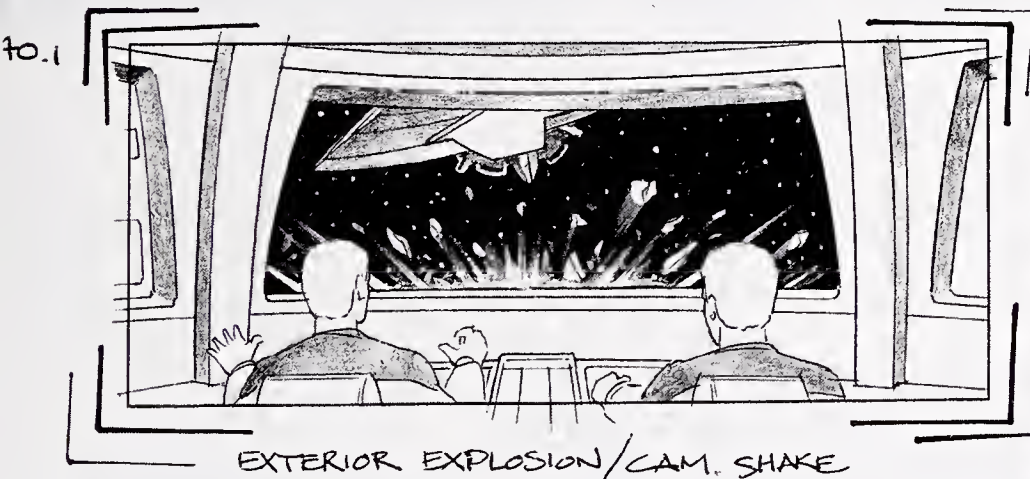
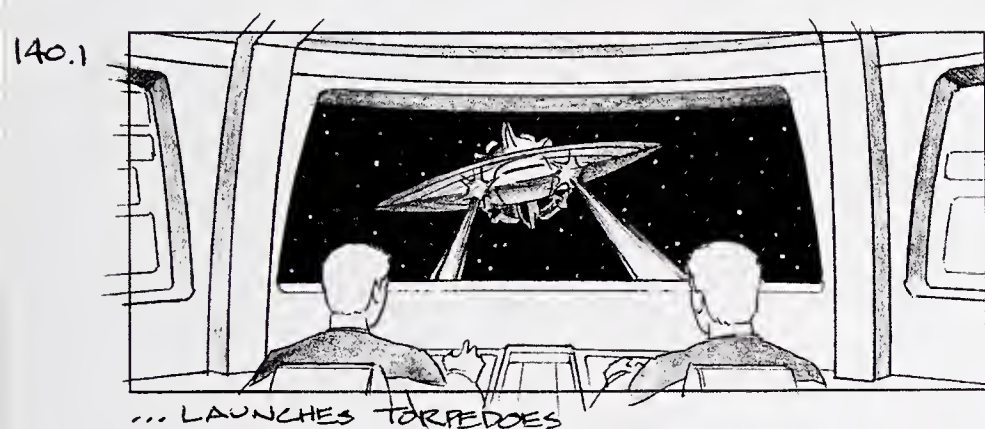
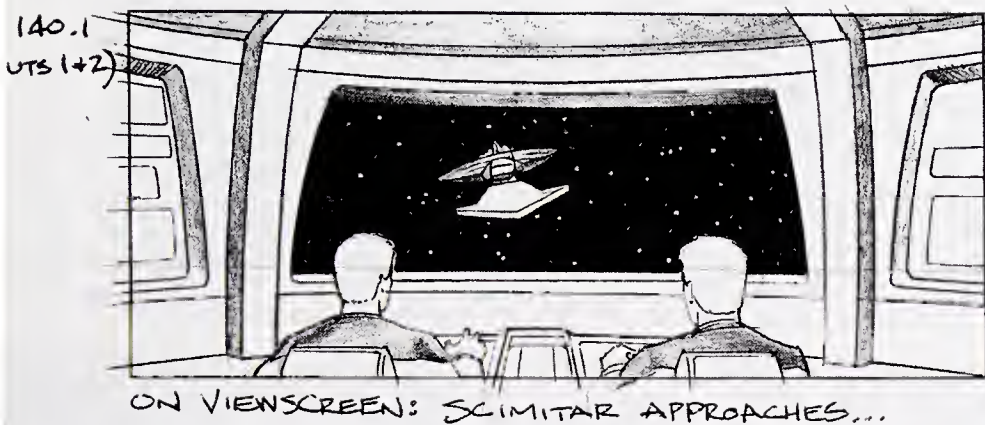
(ONE MOVING SHOT)
RIKER —
THEY DID MR. WOLF.
BLAST
(HE DUCKS.)

The first encounter with Shinzon was a very important scene in the movie, and was meticulously planned to introduce the mysterious figure in the subdued light of the observation room aboard the SCIMITAR. Shinzon appeared at the top of the steps, and moved slowly downward to reveal himself.

for a hallway big enough for the *Scorpion* to fly through. It was certainly only a beginning, but he went on to develop the proper set using a few of those ideas."

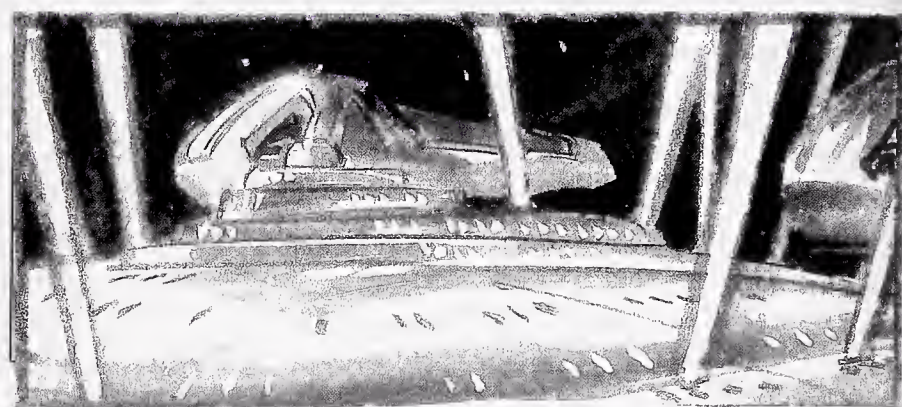
The bulk of Tom's efforts, though, was on the storyboards. Not every set got a detailed model for him to work with, as he recalls. "Some of them went through a lot of changes, so sometimes we just had a rougher model. Most of the models were built by Rob Woodruff, who has a meticulous method that is far more detailed than a foam core model, with extremely fine craftsmanship. The Senate even had plastic molded details on

Behind the Scenes



Space battle

The movie's extended space action sequences included the destruction of the *ENTERPRISE*'s viewscreen as the Raman attack escalated. Other storyboards planned out in detail exactly how the battle would take shape, down to the sequence of phasers and torpedoes fired by the various ships, and the angles they'd be viewed from.

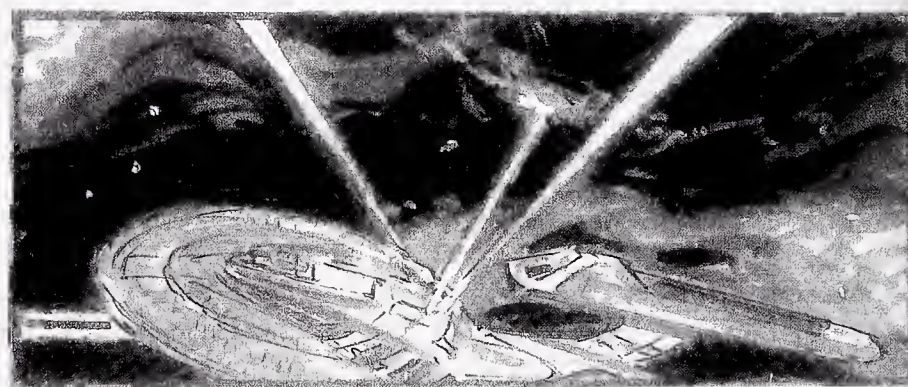


151 102.1 Ext. Rift

"Ent fires full spread of phaser fire, the Scimitars shape is seen as a phaser hits its shields (8 Beams)"

4.5

83



the columns, and he did the window in the *Scimitar* observation lounge in incredible detail. When I put my camera into those models I got very accurate depictions."

Working to the deadline

Sometimes the storyboards were prepared only just before they were required. "In some cases Stuart would call me in and say, 'I'm going to shoot this scene tomorrow, and I want to have a rough board.' He would walk through the set and explain the shots that he wanted, and I'd take notes and come back to the office and sketch it up very, very quickly.

"The hardest thing for a director is to concentrate on what they're going to do tomorrow, because he's staring at 150 technicians and actors and he has to concentrate on what he's doing right now. The pressure is enormous. So we'd have early morning meetings and we'd have late-night meetings after they'd wrapped and he could take a deep breath. I would prepare these sketches and then he can coax me and start to visualize it through me."

Alien planet

For the film's one location sequence, the desert north of Los Angeles represented the alien planet Kolarus III. Tom drew plans of the areas Stuart wanted to film in, which he chose with great care, especially for the 'car chase.' Tom says, "Stuart pointed out the parts of the desert that were interesting to him, and I shot live video in the real location and used the plans to piece it together.

"Stuart gives me very specific, detailed explanations as to what he wants in the shot. Sometimes I have to do the storyboards two or three or four times; I will have drawn it and he'll say, 'No, I want to be closer,' and then I'll draw it closer, and he says, 'No, no; I mean *real* close!', so sometimes it takes a while. But that's what I do. I'm like clay; I'm here to get his film as close to the way he's going to get it in the cutting room." 🗑️



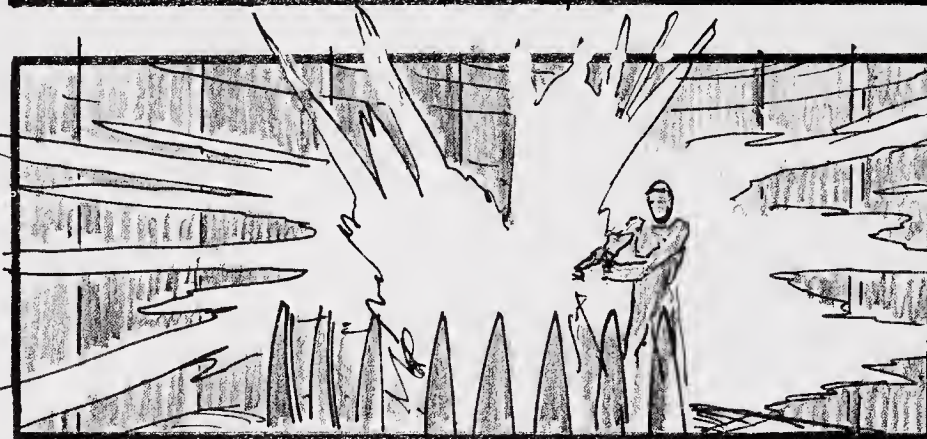
The final version of the sequence was very closely modeled on the storyboards.

A hero's end

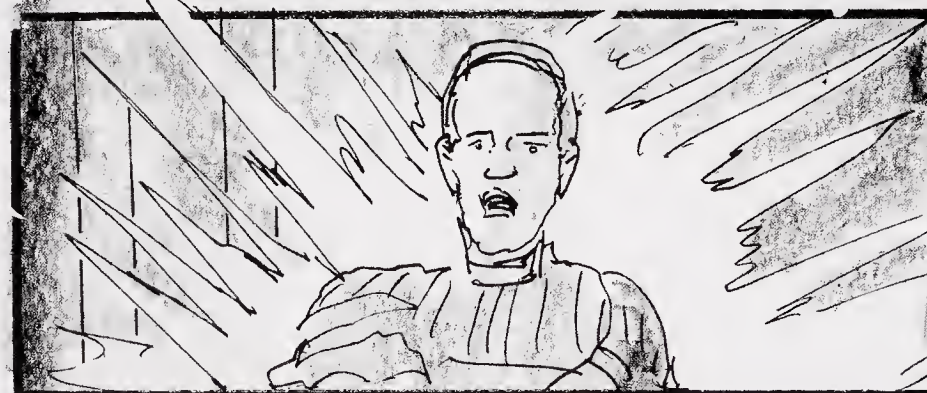
The climax came when Data, having beamed Picard back to the *ENTERPRISE*, was left alone aboard the *SCIMITAR*. In a tense scene, the thalaron weapon was close to deployment when Data destroyed it and was himself incinerated.



(160B CONT.)
(WIDE SHOT)
DATA SHOOTS



(ONE SHOT)
KABOOM



C.U. -
DATA DIES.
(2 FRAME X RAY?)



162 -
EXT. SPACE
SCIMITAR BLASTS
APART -
A MASSIVE FLASH.

END OF
SEQUENCE!

Designing the PROMETHEUS

The *U.S.S. Prometheus NX-59650* was supposed to represent the state of the art in Starfleet design. And, because of its multi-vector assault mode, it had to split into three different ships, all of which had to look suitably 'cool.'



In the first four years that *U.S.S. Voyager NCC-74656* was occupied with escaping from Kazon warships, making hyperspatial jumps, and playing cat-and-mouse with the Borg, Starfleet Command was equally busy developing an experimental starship with some very special capabilities.

The *U.S.S. Prometheus NX-59650* was created for the *STAR TREK: VOYAGER* episode 'Message in a Bottle,' in which the Doctor's holomatrix was transmitted tens of thousands of light years (via an alien com relay) in an attempt to send word about *Voyager's* plight.

The Doctor was deposited aboard the new ship, which we discovered could separate into many autonomous pieces in a swarming tactic – multi-vector assault mode. The script originally called for *Prometheus* to divide into five parts, and the first doodles and computer shape sketches attempted to fit them all together (and take them apart) with the

requirement that the ship look good in both conditions, something that for various reasons was not totally realized with the *Enterprise-D's* battle section. After some early trials with the standard saucer and nacelle parts, I settled on a more streamlined style as an evolution of *Voyager's* lengthened nose and wing-like pylons.

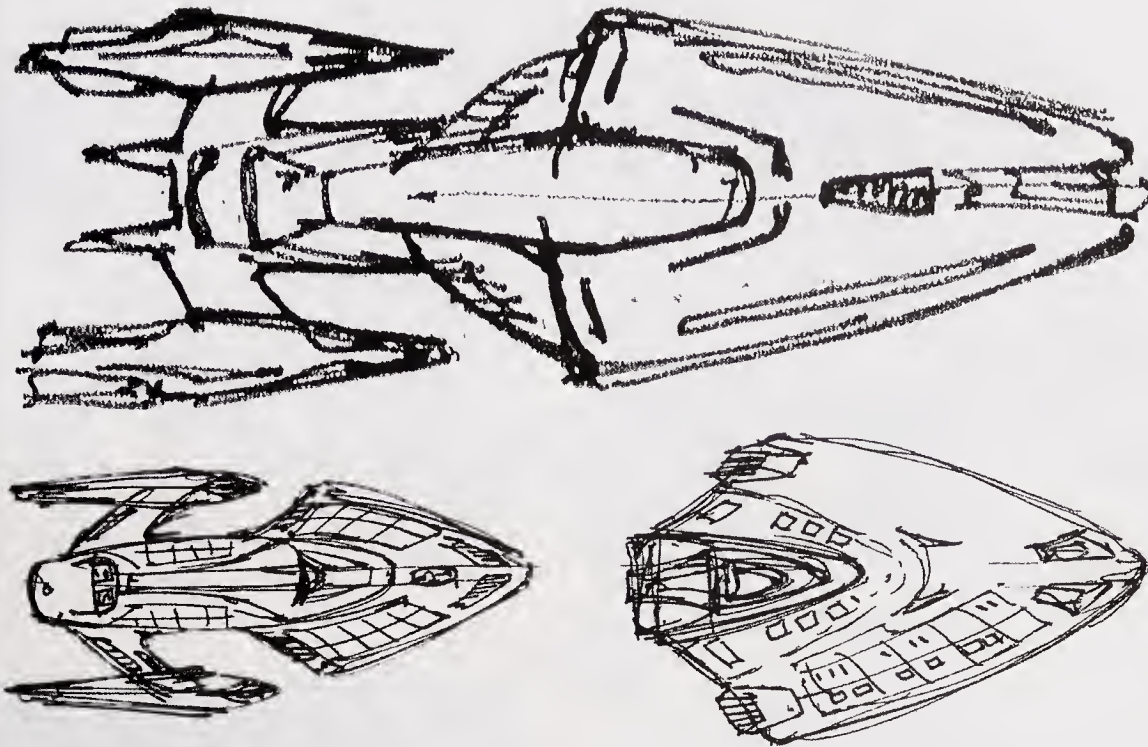
All the right parts

The aft body that is normally the engineering hull in a starship could be split easily in two horizontally, each section sporting two warp nacelles. In the sketches they would be called (strangely enough) Upper Warp Hull (UWH) and Lower Warp Hull (LWH). This immediately required *Prometheus* to have two separate warp cores, and more likely five matter-antimatter reactors if all parts had to do combat at warp. We knew that even small shuttlecraft have warp engines, so the small attack ships would be no problem, but could

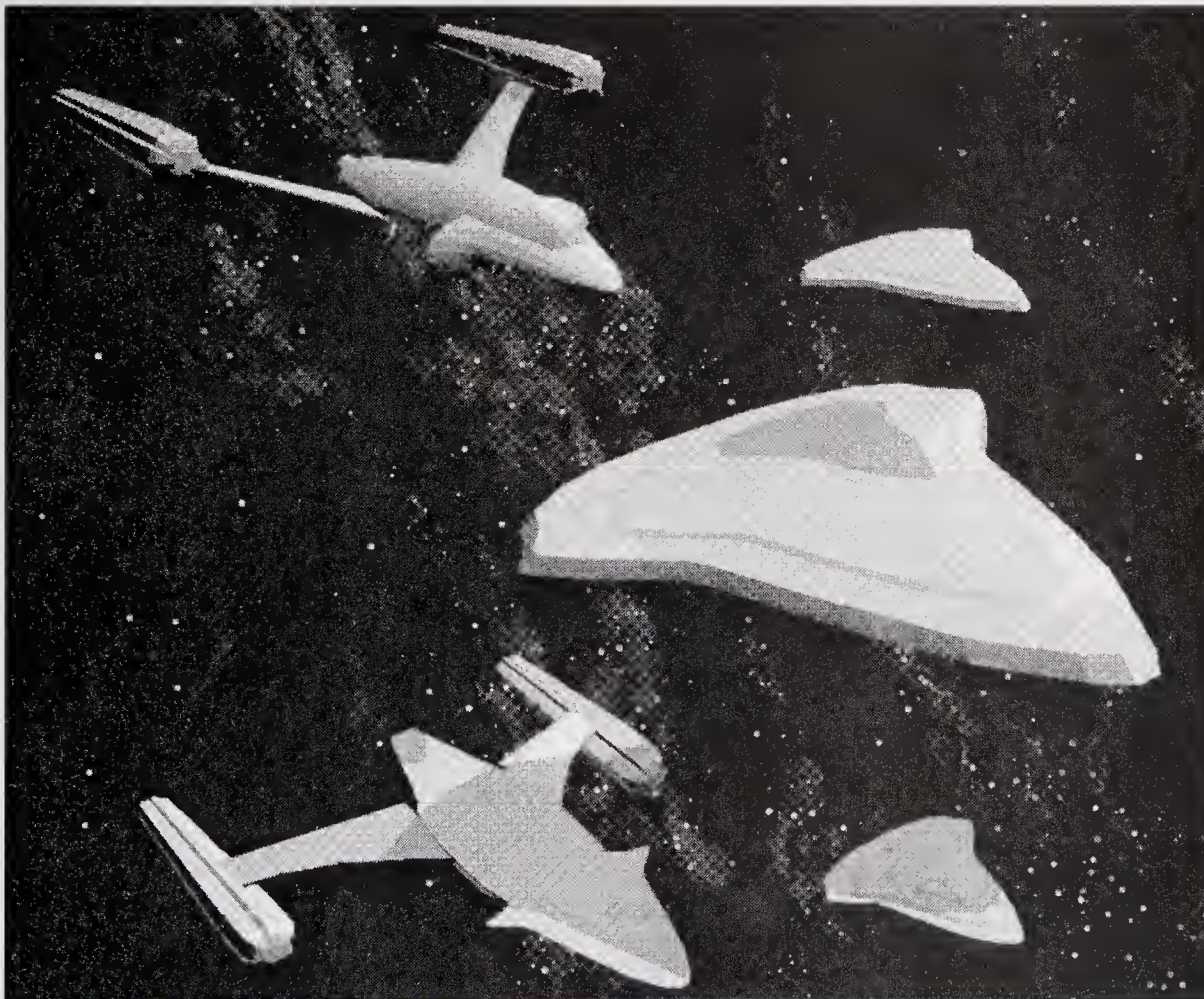
small groups of coils drive the big forward hull? Would they need to be hidden to fool the bad guys?

Doodles and computer sketches continued and discussions began with Foundation Imaging, as they would do the final CGI model and animation. One of the first 'close' blue-pencil drawings presented a dart-shaped main hull with slight winglets, plus upper and lower embedded attack craft. Many of the usual Starfleet details were penciled in; impulse engines, phasers, nav deflector, RCS thrusters, tractor beam emitters, and so on. I kept a list of these handy, so – theoretically – nothing was left off. It slowly dawned on me that every one of the five ships would need most of the same parts, which would make for a very complicated vehicle.

Fortunately, we all got a reprieve when the producers reduced the number of ships to three, citing the possibility that a swarm of

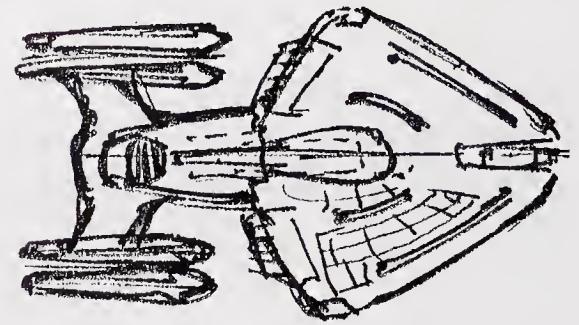


Rick's earliest sketches were devoted to trying to find an interesting shape for the PROMETHEUS and to working out where he could put the separation lines.



Five ships

The script originally said the *Prometheus* separated into five parts, but the producers decided it could be difficult to make this work on screen, and cut the number to three.



Very early in the process Rick decided to give the PROMETHEUS four warp nacelles so the engineering hull could be split along the horizontal plane.

five might be a bit unwieldy and not look right on screen. Sketching resumed, primarily on the main hull, to remove the two little attack darts and add a pair of warp nacelles. A *Voyager*-style shuttlebay door gave way to an *Enterprise-1701*-refit set of fan doors.

A comparison chart was developed to show the relationship between *Prometheus* and *Voyager*, not that the two would ever appear in the same shot, but to help the producers visualize the ship and establish scale for the paint scheme, windows, and other plant-on parts. *Prometheus* would come in at roughly 1,360 feet (414 meters) in length, compared to *Voyager*'s 1,130 feet (344 meters).

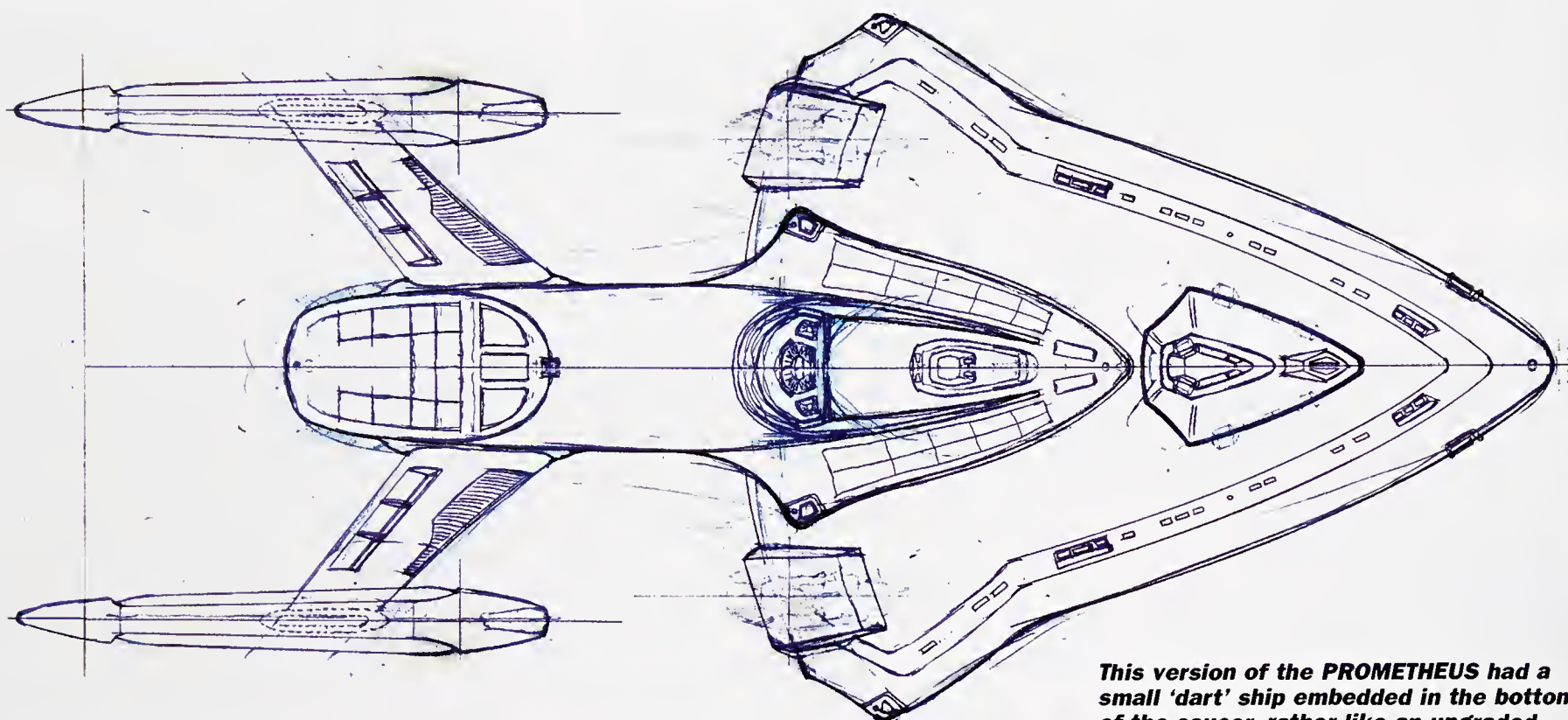
Getting detailed

The next round of drawings refined the major shapes, and included a starboard elevation cutaway, which we typically redrew in Adobe Illustrator to create the bridge engineering cutaway graphic. *Prometheus* worked out to 15 decks, and we populated the ship outline with lots of standard cut-and-paste elements like corridors, shuttlecraft, tanks, sensors, and turbolifts. Of course, many bits came in triplicate, like the computer cores. Outside, the nacelles and pylons were styled to reflect some of the look of the *Enterprise-E*, developed about the same time.

Unlike the *Enterprise-E*, the final pylons were swept forward, similar to today's sleek X-29 and Su-37 jet aircraft, then given plasma transfer conduits and shield grids. At one point the pylons were flat and fit together in a stacked configuration, but I decided to angle them again as in the computer sketches. Separating the nacelles gave the ship a bit more 'air' and the impulse exhaust a clear path backward!

Armed with orders to proceed from visual effects, I made a series of perspective drawings, including the familiar three-quarter front view, explaining all of the surface details of the combined ship. The phaser strips were

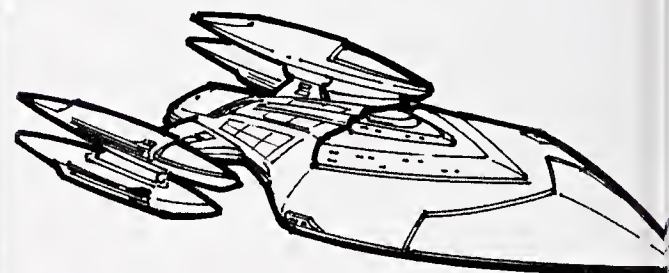
Behind the Scenes



This version of the PROMETHEUS had a small 'dart' ship embedded in the bottom of the saucer, rather like an upgraded version of VOYAGER's aeroshuttle.



All of the individual parts of the ships had to be equipped with phaser strips, warp and impulse engines, RCS thrusters, and so on. So, in order to make sure that he didn't leave anything off, Rick kept a list of essential parts handy as he worked on the design.

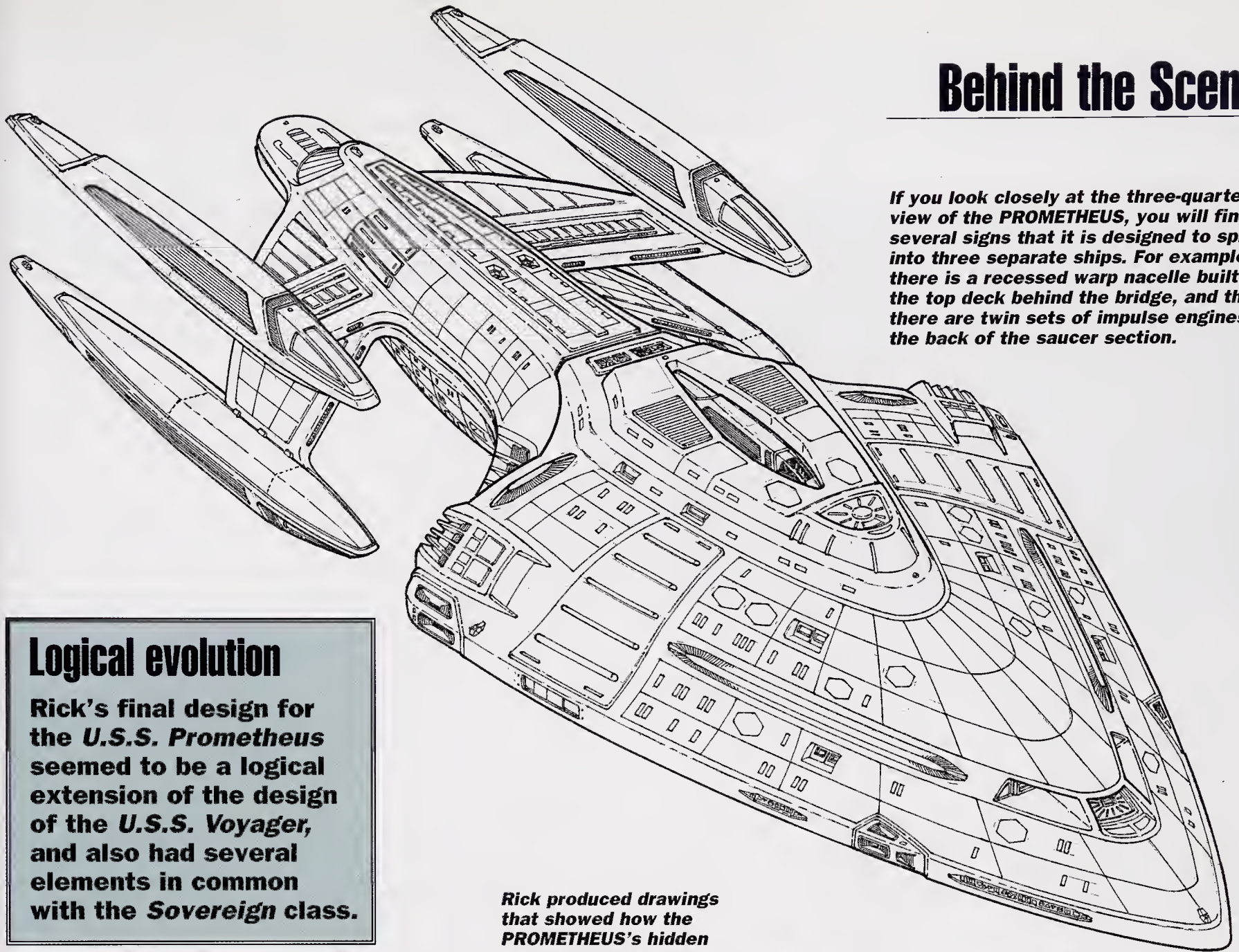


For a long time the warp pylons were stacked directly on top of one another.

given an updated look with tapered ends, the lifeboat hatches became elongated hexagons to imply a similar shape of lifeboat beneath, and the bridge dome got an armored top. Thinner sensor strips and new pop-up photon torpedo launchers were added.

The only area I wasn't completely sure of in three dimensions was the trailing surface of the main hull, where the impulse engines attached and where the warp hulls (with their own impulse vents) blended together with it. I had no doubt that Foundation would make it all work, since they were able to push and pull polygons about to make just the right shapes. Similar curve-blending questions in the same areas were solved by Tony Meininger on the *Voyager* miniature and by ILM on the *Enterprise-E*, where hands-on sculpting revealed all.

Eventually all of the exposed surfaces of the separated ships were drawn up for the CGI modelers, taking into account shield grids, passageways with sealable connectors,

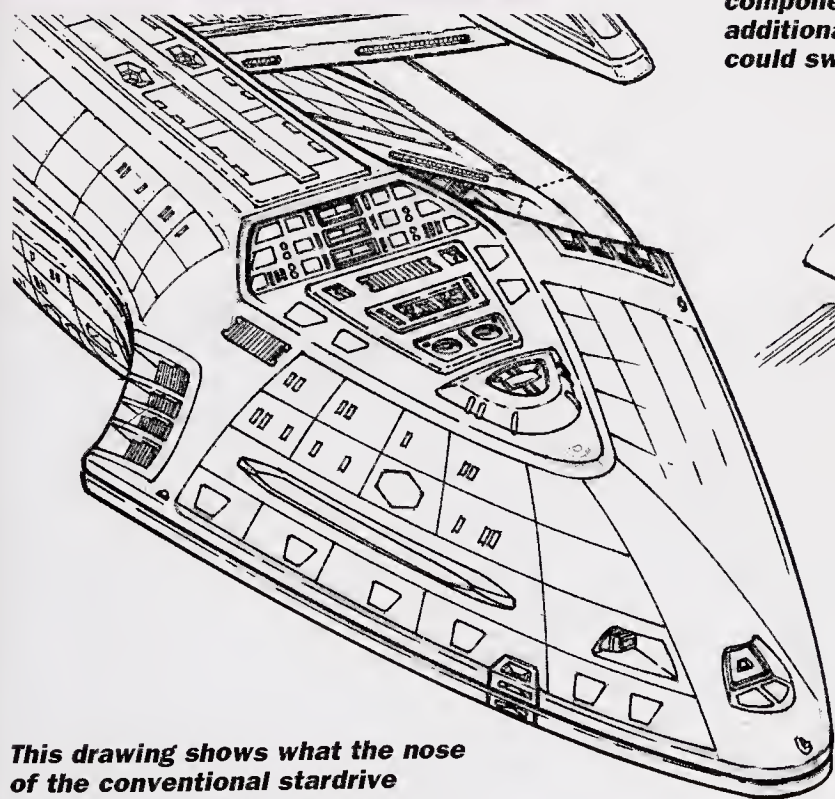


If you look closely at the three-quarter view of the **PROMETHEUS**, you will find several signs that it is designed to split into three separate ships. For example, there is a recessed warp nacelle built into the top deck behind the bridge, and then there are twin sets of impulse engines on the back of the saucer section.

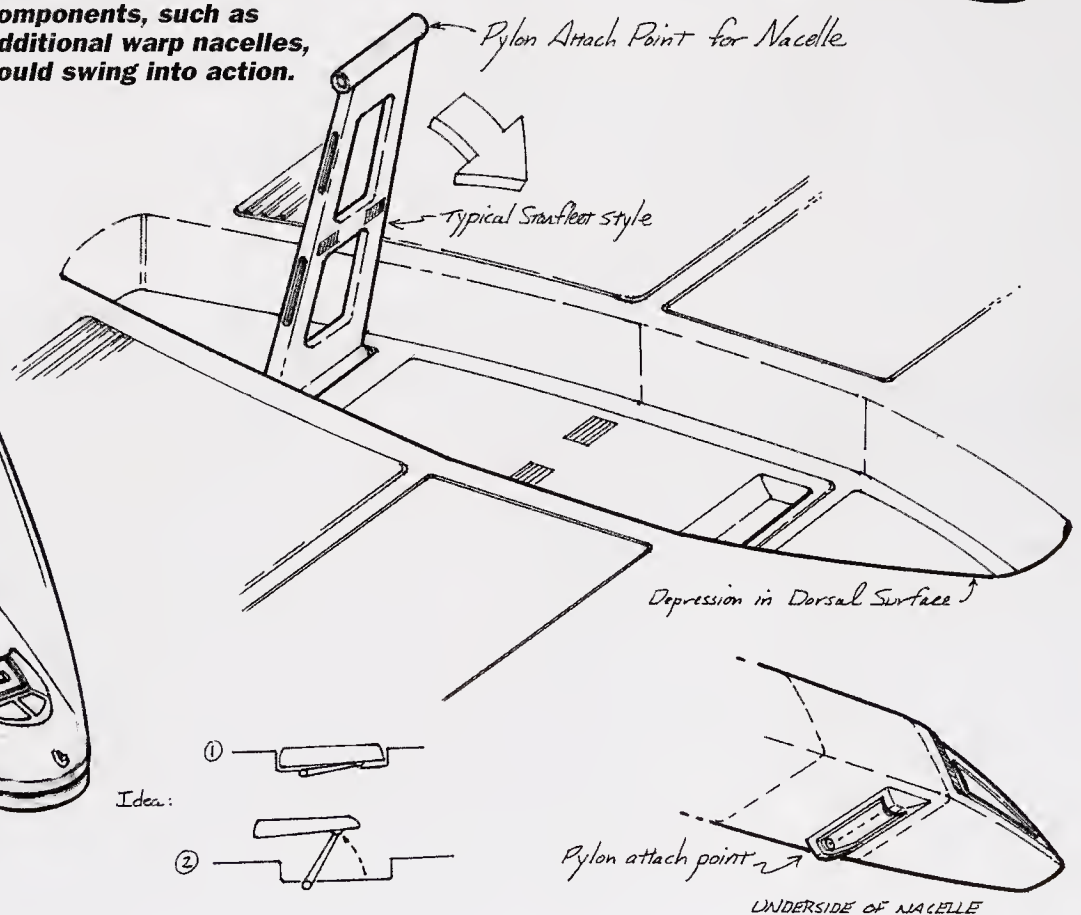
Logical evolution

Rick's final design for the **U.S.S. Prometheus** seemed to be a logical extension of the design of the **U.S.S. Voyager**, and also had several elements in common with the **Sovereign** class.

Rick produced drawings that showed how the **PROMETHEUS's** hidden components, such as additional warp nacelles, could swing into action.

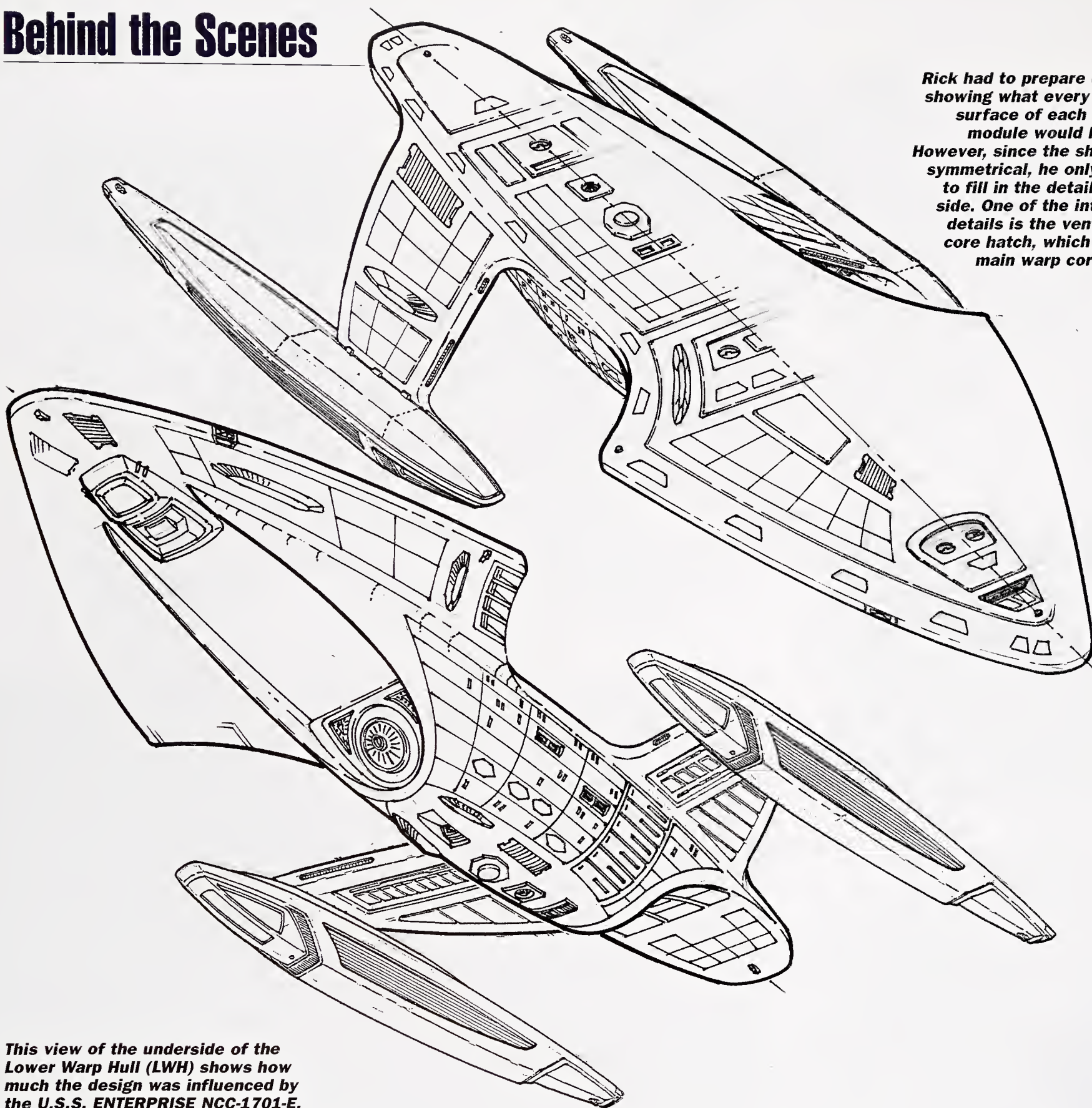


This drawing shows what the nose of the conventional stardrive section looks like after the saucer module has separated. Hatches across the top three decks sealed corridors that ran between the different sections.



Behind the Scenes

Rick had to prepare drawings showing what every exposed surface of each separate module would look like. However, since the ships were symmetrical, he only needed to fill in the details on one side. One of the interesting details is the ventral warp core hatch, which split the main warp core in two.



This view of the underside of the Lower Warp Hull (LWH) shows how much the design was influenced by the U.S.S. ENTERPRISE NCC-1701-E.

bridge modules, and docking clamps. In the split warp hull, a unique shared warp core could be divided and sealed off for the multi-vector mode, giving each half its own core – only the upper half had the shuttlebay, however. The main hull was equipped with an enlarged deck 1 containing the bridge, two lifeboats, and a housing for one of two mini-warp nacelles. Visual effects wanted to see some articulation, so those nacelles extended out on swing arms. The arms also contained the plasma conduits from a warp core somewhere deep in the hull. The dorsal

nacelle extended up from its housing; the ventral one dropped down into the space previously occupied by the LWH and the UWH. With the ‘engineering’ of the last parts now worked out, I could relax and call the design finished.

Modelmaking

Foundation Imaging regulars Mojo and Brandon MacDougall were provided with the sketches and orthographic views necessary to build the CG version of the ship, with occasional notes and clarifications traded by fax.

Detail color swatches were pretty much standard Starfleet for the period, though the hull was spec’ed as a lighter blue-gray than *Voyager*.

As *Prometheus* was experimental, the NX-59650 registration number was added, down from a possible 74913, perhaps to say that the development project had been in place quite some time before *Voyager* (NCC-74656). Start to finish, this was one of the fastest-looking ships in Starfleet, one of the most fun to design, and, maybe one day, we might just learn if her class went into service in the 24th century. ☆

Briefing: 24th Century Aliens: The Tilonians

The Tilonians

By 2369 Tilonus IV was a planet on the brink of anarchy, and one extremist faction attempted to gain control using mind-altering technology.

The Tilonians are bipedal humanoids with pale skin. Their most distinguishing feature is an M-shaped ridge that rises from the crest of the cheekbones and arcs over each eye, meeting in the middle of the forehead.

Some members of Tilonian society were simple merchants who roamed from one city to another bartering goods. These itinerant traders adopted a colorful style of dress, and had established an elaborate set of rituals developed for trading with each other; a curved weapon known as the nisroh formed an important part of the negotiation process.

Scientists of the mind

There was, however, a much more sinister element in their society. By 2369 the government was in a state of anarchy which led some members of the military, such as Suna, to adopt sophisticated mind-controlling techniques

to extract information from unwilling prisoners.

Much of the Tilonians' scientific research was directed toward the field of neurology and the manipulation and analysis of the subconscious mind. Among the most interesting Tilonian developments was reflection therapy, in which the patient's brain was scanned, and images from the areas that control emotions and memory were projected holographically. The patient then interacted with holographic images of persons from his life experiences who represented various aspects of his personality.

A more controversial therapy employed by the Tilonians was synaptic reconstructive surgery, which neutralized the synaptic pathways of the cerebral cortex responsible for deviant behavior. This procedure was held as a last resort option for treating incorrigible disorders, as it effectively erased the personality of the patient, and its detractors



Commander Riker was subjected to reflection therapy, a procedure where the spectrum of his psyche was displayed as holographic characters.

believed it to be tantamount to execution.

The neurosomatic technique, in which an elaborate delusional framework was created for the patient, and information gathered by monitoring their reactions to the imaginary setting, was also commonly used. This was a very effective way of eliciting information from an individual, but often induced paranoia and psychosis.

Violent upheaval

The Tilonians' desire to explore the recesses of the mind, pointed to a society obsessed by control. Under the surface of this discipline, however, were suppressed political tensions, which erupted in the year 2369.

A series of insurrections and violent upheavals culminated in

the assassination of the planet's Prime Minister. This served as a signal for every dissident faction in Tilonus IV's socio-political network to attempt to fill the void in the power structure, but with many different factions being evenly matched, the result was chaos. The government collapsed, and any attempts to establish order were violently overthrown. Diplomatic ties were severed, and any off-worlders trapped on the planet were considered fair game by the various warring factions. They were interrogated for any tactical or scientific knowledge they might have, and were used as hostages to force other races to agree to the Tilonians' demands.

A Starfleet research team was caught on Tilonus IV when the government collapsed, and an undercover mission was launched by the U.S.S. *Enterprise* NCC-1701-D to rescue them. This went awry when a Tilonian political interrogation team, led by the military activist Suna, abducted Commander Riker, and used the neurosomatic technique in an attempt to extract strategic data. Overcoming the layers of illusion imposed upon him by the neurosomatic technique, Riker was in danger of losing his mind until he eventually managed to escape. The situation on Tilonus IV, however, remained the same; even if their internal power struggles were resolved, the ruined social infrastructure of the planet would require many years of reconstruction to achieve stability.



In 2369 a secret mission launched by the U.S.S. *ENTERPRISE* NCC-1701-D failed, and resulted in Commander Riker being captured and subjected to mind experiments designed to extract valuable tactical information.

The Tilonian people had a distinctive endoskeletal arch that followed the contours of their foreheads.

The Malcorians

In 2367, after a series of rapid technological leaps, the Malcorians were on the brink of discovering warp travel. But, as events transpired, their insular outlook proved that they were not yet ready for contact with other species.

In the years leading up to 2367 Malcorian technology had been proceeding at breakneck speed, and their society was only a few months away from developing warp travel. However, Malcorian beliefs had not taken the same leaps that their technology had.

Malcorians were under the misapprehension that they were the only race in the universe, mainly because there was no evidence to contradict this. Any belief in alien races was considered heretical, and it was only an underground following that gave any credence to the existence of other species.

Malcorian physiology was char-

acterized by enlarged frontal skull bones. Their hands and feet were not divided into separate digits, but had instead one single phalange with an opposable thumb. They also had some unusual internal physiology; their cardiac organs, for example, were located in the abdominal region.

Conservative

The Malcorians were traditional people who were naturally hostile to new ideas. The family structure was considered the building block for their society, and the planet's leader in 2367, Chancellor Avel Durken, felt that it was essential for families to spend time



The science minister Mirasta Yale was one of the most progressive members of Malcorian society, and was excited by the development of a faster-than-light engine that would allow them to explore space.

Sikla Medical Facility

During his covert fact-finding mission on behalf of the United Federation of Planets, Riker, of the *U.S.S. Enterprise NCC-1701-D*, was severely injured and taken for treatment at the Sikla Medical Facility. It was while Riker was being treated here that he was discovered to be an alien. This sent shockwaves through parts of their government, as he was concrete proof that their firmly held belief that they were the only race in the universe was wrong. When Berel, the head physician of the hospital, refused to endanger Riker's life by handing him over to the authorities for questioning, he was dismissed. Krola, the Minister for Internal Security, replaced him with a more accommodating doctor named Nilrem, but fortunately for Riker a nurse named Lanel helped him to escape before Krola could begin his interrogation.



The Sikla Medical Facility was one of the largest and most modern buildings in their carefully landscaped capital city.



Commander Riker was unmasked as an alien impostor when he was injured and admitted to the facility in 2367.

together; as on Earth, families would go on outings. Science minister Mirasta Yale, for example, remembered being taken to the planetarium by her parents when she was a child; the visit inspired her to eventually become the head of the development of their warp technology program and a strong advocate of their space exploration program.

Malcor III appeared to be ruled by a democratic government. The chancellor made the ultimate decisions concerning planetary affairs, but he consulted his ministers before any judgment was made. The chancellor was an open-minded leader, but also a cautious man. He listened equally to both the conservative and the progressive points of view.

Chancellor Durken favored reform, but was afraid of the consequences that change might bring. During his tenure as chancellor he had initiated many social reforms, but some of these encountered resistance, as was proved by the riots in the capital city of Malcor III.

Media broadcasts of news,

Sikla Medical Facility Staff

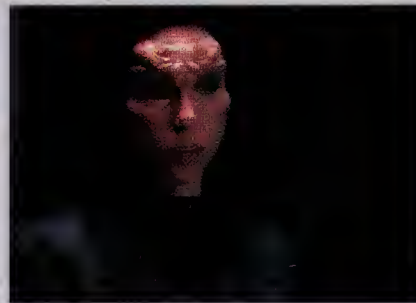
In 2367, Malcor III was a planet on the verge of space exploration, but society was divided between those progressives who wished to welcome in a new space age and those who wanted to maintain the status quo. This diversity in thought could be seen at the Sikla Medical Facility.



Name: Berel
Occupation: Chief doctor
Remarks: Berel was a compassionate, caring man who stood by the convictions of his beliefs. He was unwilling to compromise his medical care to support a political agenda.



Name: Nilrem
Occupation: Senior doctor
Remarks: Nilrem allowed his isolationism and fear of the unknown to color his treatment of Commander Riker, and he abused his position as a physician to support his political beliefs.



Name: Tava
Occupation: Doctor
Remarks: Tava was one of the first physicians to come in to contact with Riker, who was disguised as Rivas Jakara. She could not explain his unusual genetic and physiological anomalies.



Name: Lanell
Occupation: Nurse
Remarks: Lanell worked in the Sikla Medical Facility as a member of the medical support staff. She wanted to know what it would be like to be intimate with a being from another world.

fiction, and music were transmitted throughout the 29-hour Malcorian day. Malcorian clothing was of a uniform style; the fashion circa 2367 appeared to be for simple, tunic-type designs with shoulder pads. The plain fabrics were dyed in dark monotonous, with very little trim or embroidery.

Homeworld

Malcor III is a lush planet with a settlement on the southern continent called the Marta community. The city centers are designed to blend pleasantly with the landscape, and the architecture is predomi-

nantly made up of smooth, rounded buildings, such as the large, bee hive-shaped structure that dominated the capital city's skyline.

Malcorian technology was not as advanced as that

of the Federation by 2367. For example, despite having a large hospital that was called the Sikla Medical Facility, shortsightedness was still remedied by spectacles. In addition, unlike Starfleet where information is recorded on PADDs, the Malcorians still used the old-fashioned method of recording information with pen and paper. The chancellor, for example, would often be occupied in the afternoons, completing his paperwork. He had to methodically stamp his seal of approval on any papers or proposals put to him, using a simple hand-held stamping device.

Space age

By 2367 the people of Malcor III were on the cusp of entering a new era. It was a difficult time for their chancellor, who had to decide whether to lead his people into a new age of space technology and explo-

ration, or wait until the fears of some sections of society had been broken down.

In 2367, Malcor III was, unknowingly, under the surveillance of the United Federation of Planets. With the Malcorians' first warp drive trials only 10 months away, Starfleet sent the *U.S.S. Enterprise NCC-1701-D* to make a series of sociological studies of them in preparation for first contact. However, their presence was revealed prematurely when the surgically-altered Commander William Riker was captured while posing as a member of their society. This started a panic, and Chancellor Durken was persuaded by the politically conservative Minister for Internal Security, Krola, to halt the space program. Durken requested that Captain Picard delay first contact indefinitely to prevent Malcorians knowing the truth about not being alone in the universe. This, however, was not acceptable to some members of their society, and Mirasta Yale chose to leave her planet and explore space aboard the *U.S.S. Enterprise NCC-1701-D*.



Krola and Yale were on opposing sides of the argument over faster-than-light engines and its implications for Malcor III.



Mirasta Yale felt that she could not hide from the truth, and she persuaded Picard to take her with him so that she could explore space.

The Nausicaans

A race of powerful humanoids with a dangerous and often violent nature, the Nausicaan species have gained a reputation in the Alpha Quadrant as troublemakers and thugs.

Much of the historical and cultural background of the race known as the Nausicaans is a mystery to outside observers, but their surly nature and propensity for easy violence have made them a species not to be crossed by all but the most fearless of beings.

Dominating presence

Almost all Nausicaans are around two meters tall and very well muscled. Their heads are covered with a shaggy mat of long, black hair, which often contains braiding. The most intimidating aspect of a Nausicaan is

The immense physical stature of the herculean Nausicaans is made increasingly intimidating by their dark, deep-set eyes, shaggy manes, and horn-protected, ghoulish mouths.



their ghoulish facial structure. A series of exoskeletal ridges are located on the epidermis of the face, particularly in the forehead area, where a single ridge of horns projects from the center downward. These armored faces, like the Klingons, are perhaps a characteristic of a race used to receiving as well as meting out violence. The eyes are protected within bony sockets, while the mouth is enclosed behind two pointed mandibles.

Components of the Nausicaan language could be interpreted by the universal translator as early as 2151, but some expressions defy translation; among the growls and snarls of the Nausicaan language a common insult hurled at aliens is 'undari,' the Nausicaan word for 'coward,' while the Nausicaans themselves like to claim they possess 'guramba,' meaning 'courage.'

Dressed to kill

Nausicaan attire is usually dark, and is often made from animal hides, possibly from creatures indigenous to the Nausicaan homeworld. The males of the species are known to take part in a marriage ceremony which requires the groom to wear a tailored wedding suit.

By the 22nd century Nausicaans had developed handheld phaser technology and used this in their pirating enterprises. These were powerful enough to destroy or severely disrupt the neural pathways of any organic matter it was aimed at. Like the Klingon species they also enjoyed hand-to-hand combats, but, unlike this honorable warrior race, they were not beyond stabbing an opponent in the back to gain the advantage.

As a race, the Nausicaans are known as thuggish beings, with foul tempers and a tendency

Impertinent youth

Just after his graduation from Starfleet Academy in 2327, Ensign Jean-Luc Picard, later to become captain of the *U.S.S. Enterprise NCC-1701-D*, was involved in a fight with a trio of Nausicaans at a bar in the Bonestell Recreation Facility on Starbase Earhart. During the fight, one of the Nausicaans stabbed Picard through the heart; although severely wounded in the ordeal, the young Jean-Luc survived thanks to the implantation of a synthetic cardiac replacement. In 2369, the omnipotent alien being Q caused Picard to relive the events in a different fashion, briefly altering the timeline by changing the outcome of the fight. Picard

later came to realize that this event had shaped his future.

Captain Jean-Luc Picard relived his days as an ensign in the company of his friends Corey and Marta. He also changed the outcome of a fight that he had with some troublesome Nausicaans.



When Picard reverted to his petulant youthful self, he got a Nausicaan knife through the ribs - again.





A Nausicaan was captured and brutally interrogated by acting captain Ryan Matthews after an attack on the E.C.S. FORTUNATE in 2151.

In 2327 a Nausicaan became angered during a rigged game of dom-jot, and decided to pick a fight with the Starfleet officers he had lost to.

toward brutality. If not overly intelligent, the Nausicaans are gifted with an animal cunning that makes them good fighters and frequently places them on the wrong side of the law.

Nausicaans found offworld are often employed as bodyguards by less imposing races, such as the Ferengi, or as enforcers by shady organizations like the Orion Syndicate. Nomadic groups of Nausicaan raiders are commonplace in the more lawless regions of the Galaxy.

Space pirates

In the 22nd century Nausicaans were the scourge of Earth trade routes, pillaging from cargo vessels such as the E.C.S. *Fortunate* in 2151. They were much feared by spacefaring races for their belligerent nature, and space boomers of this period sometimes launched wars of attrition against them. One such incident required the intervention of the starship *Enterprise NX-01*, which had to broker a settlement after hostages had been taken.

By the 24th century their nature had not evolved, and Captain Picard recalled that during his time as a cadet at the Starfleet

training outpost on planet Morikin VII a group of Nausicaans had caused trouble nearby, striking from a base in an asteroid belt.

Among the most notorious crimes to have been committed by Nausicaan nationals was the 2371 raid on the Central Museum of Remmil VI – the thieves used a powerful ultrasonic generator

device to cut into the crystalline web structure of the museum building and looted it.

The Nausicaans seem to delight in brawling for the sheer savagery of it, picking fights as they see fit, and aside from the occasional game of dom-jot, their lives appear to be based on giving and taking punches.

The notoriously troublesome and belligerent nature of the Nausicaan race led Starfleet Command to exploit their reputation to train potential officers in diplomatic procedures, using Nausicaan holocharacters as part of a holodeck training program called Diplomacy-Scenario 12-Alpha.

Nausicaan negotiation

Space station *Deep Space Nine* has been visited by Nausicaans on several occasions because of its freeport status. The station's resident tailor Garak was called upon to craft a wedding suit for a male Nausicaan in 2371, causing a heated confrontation when the Cardassian misplaced the outfit before the big day. The following year, a pair of Nausicaan bodyguards were used by Liquidator Brunt of the Ferengi Commerce Authority as strike-breakers, brought in by the FCA to shut down a union work stoppage by employees in Quark's bar. The proprietor Quark was beaten severely as a warning to his brother Rom, the union shop steward. Quark, however, did not allow the incident to sour him on the Nausicaan race, and gained a degree of financial revenge late in 2374, when he made a profit of 200 bars of gold-pressed latinum after selling a Nausicaan entrepreneur a consignment of contraband Denevan crystals.



Brunt arrived with some Nausicaan muscle to convince Quark that he needed to terminate the strike and turn a profit again.



Ever the Ferengi entrepreneur, Quark used his experience with the Nausicaans for profit – and a taste of revenge.

Nausicaans tower over most races of the Alpha Quadrant, and are an intimidating presence at any formal occasion.



The Devidians

The Devidians exist out of phase with the normal space-time continuum. The race developed a taste for human neural energy and the ability to travel through time, a combination that presented a mortal threat to 19th-century Earth.

The Devidians are native to the planet Devidia II, a Class-M world located in the Marrab Sector of the Alpha Quadrant. Their homeworld is a seemingly barren environment, with no visible signs of life on the planet surface or below.

Devidians exist in a different space-time continuum than most other species, and were undetectable to conventional scans. This continuum coincides with normal space-time, but with a synchronic distortion of 0.004 percent positive displacement. When in their natural state, the Devidians' alternate time existence renders them practically invisible to the naked eye, while allowing them to exist in the same physical space as other beings.

In their natural state, the appearance of the Devidians is basically humanoid. They range in height from two to three meters, and their skin is a uniform silver-gray in color.

Devidian physiology has evolved microcentrum cell membranes – a

peculiar biological feature that allows them to shapeshift. These membranes also serve to protect the race from the harmful effects of triolic waves, a byproduct of the energy source they employ. In most cases, triolic energy has a deleterious effect on living tissue.

Predators

Devidians have no discernable eyes or ears. A large central orifice dominates their foreheads and it is through this that the species consumes nourishment in the form of electrochemical neural energy. Unable to manufacture such energy, the Devidians were forced to gather their food source from unsuspecting species in normal spacetime.

The Devidians have the ability to imitate the appearance of the inhabitants from the worlds they visit, disguising themselves in the clothing of that era and blending in with the rest of the culture. Usually, two Devidians travel back through time to act as hunters for the rest of their species. They are



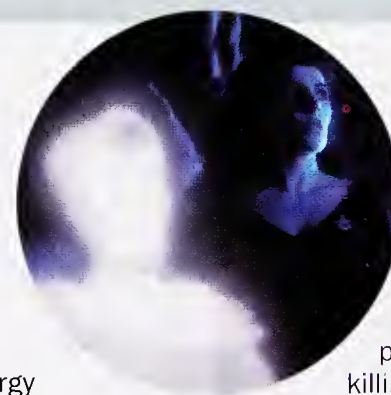
The Devidians were invisible to tricorder scans because of the synchronic distortion field they emitted, and at first it seemed that their barren planet was uninhabited.

equipped with a device – usually disguised as a nondescript item to avoid suspicion – that emits a paralyzing beam of energy. This object then drains their victim of all electrochemical neural energy and stores it for the return to Devidia II.

Hidden past

First contact between the Federation and the Devidians occurred in 2368, when evidence of alien activities during 19th-century Earth was uncovered by an archaeological dig. This surprise discovery prompted Starfleet to order an investigation under the direction of Captain Picard.

A U.S.S. *Enterprise* NCC-1701-D away team uncovered a fossil that guided them to Devidia II, where they discovered the existence of the Devidians. The race had been preying on 19th-century humans in San Francisco, where a cholera epidemic had provided the



The Devidians exist in a different space-time continuum to 'normal' matter, making it difficult to see them and their physical features are hard to discern.

hunters with the perfect cover for killing humans and draining them of their neural energy. Disguised as a doctor and nurse, the Devidians prowled hospitals for victims, knowing that they could kill with impunity as the deaths would be blamed on the disease.

By adjusting the time distortion, several members of an *Enterprise* away team were able to journey into the past and put a stop to these hunters. In the ensuing struggle, one of the Devidian hunters was killed, while the other escaped back through the rift. The *Enterprise* was forced to destroy the lair on Devidia that they used to travel through time, thereby preventing them from preying on any further unsuspecting victims.

The ophidian

The Devidians chose 19th-century Earth as a hunting ground for electrochemical neural energy because of the cover afforded them by a cholera epidemic. They traveled back in time via a temporal rift created for them by an ophidian, a snake-like entity that was indigenous to their homeworld.



The ophidian, like the humanoid Devidians, had a luminous blue glow when viewed on Devidia II. When irradiated with the proper energy it created a time portal.

The Yridians

The Yridians trade in information, but they know how to keep secrets; this race of brokers cast light on the lives of others, but manage to keep their own lifestyles in the dark.

Yridians must have a strong sense of irony – they are widely known to be a species of informants, but there is little known about them as a people. These brokers of valuable detail and reconnaissance are a solidly established civilization in the Alpha Quadrant by the 24th century, but there is no available background of their origins. Everything that is known about this people is gleaned through their dealings with those in need of knowledge throughout the Galaxy.

Informants

The Yridians seem to have a history of dealing with the Cardassians. Many of these incidents may be pure speculation, but it was alleged the Yridians were involved with weapons transfers into the Demilitarized Zone in 2370, and in 2371 Garak of *Deep Space Nine* claimed that a Yridian was

Yridians are known throughout the Galaxy. They are not perceived as a threat, but it is believed that they must have a hidden agenda.

threatening to kill him.

However, there was irrefutable proof that they supplied information to the Cardassians in 2369 garnered from archaeologist Richard Galen. Yridians do not deal with any one race, and are unafraid to approach potential customers – as was evidenced by Jaglom Shrek, who solicited Lt. Worf, on Stardate 46578.4, with a suggestion that his father Mogh may be alive.

Dealers

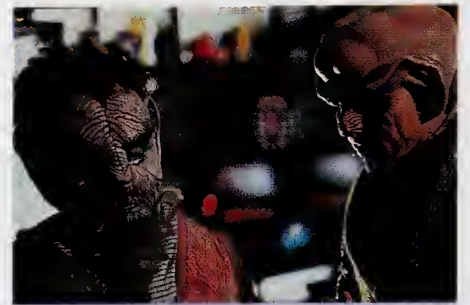
Because of their reputation as reliable information dealers, Yridians are often commissioned to seek reconnaissance on a particular matter. The information they obtain comes at a considerable price, but their reputation as trustworthy traders in the commodity of information precedes them.

In 2369, while stealing information from Professor Galen in a hostile boarding of his vessel, a Yridian ship was accidentally destroyed. The incident gave Starfleet, as represented by the crew of the *U.S.S. Enterprise NCC-1701-D*, an opportunity to

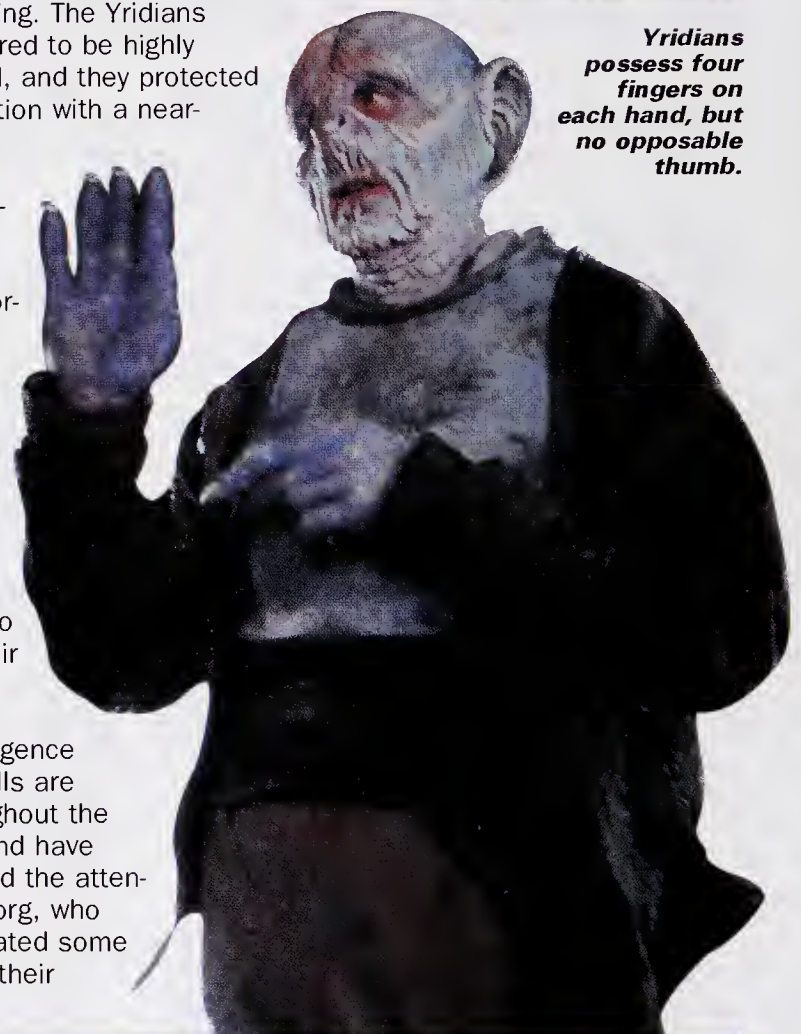
examine their methods of information-handling. The Yridians were discovered to be highly sophisticated, and they protected their information with a near-unbreakable encryption.

The motivation behind the Yridians' quest for information is unknown. There is no doubt that they are seeking a profit, but they do not appear greedy, nor do they wish their customers harm.

Their intelligence gathering skills are known throughout the quadrants, and have even attracted the attention of the Borg, who have assimilated some of them into their collective.



Yridians, like the Ferengi, are known as traders, but they are much more trustworthy.



Yridians possess four fingers on each hand, but no opposable thumb.

Likable libations

Little may be known about the Yridians' culture, but one element of their day-to-day life has made it into the mainstream – their refreshments. At least two varieties of drinks have been integrated into the replicators aboard the Starfleet vessels of the Federation. Counselor Deanna Troi of the *U.S.S. Enterprise NCC-1701-D* has a taste for Yridian tea, and her former colleague, Lt. Commander Worf, had a bottle of the potent Yridian brandy in his quarters on *Deep Space Nine*, which he saved for a special occasion.



A hot glass of Yridian tea was enjoyed by Counselor Deanna Troi as she spoke with Lt. Worf in her private quarters.



MALIBU COMICS: STAR TREK: DEEP SPACE NINE

In September 1993 Malibu Comics launched their first comic series, which followed the cast of *STAR TREK: DEEP SPACE NINE* through yet another set of adventures.

When *STAR TREK: DEEP SPACE NINE* hit the airwaves, the television series was considered by many to be a bold step away from the previous incarnations of the *STAR TREK* mythos, a more edgy, independent show; so perhaps it is fitting that when *DS9* was transferred into comic-book form the company that would publish it were themselves an independent studio, off the mainstream.

Limited editions

September 1993 saw the release of issue #1 of Malibu Comics' official *DS9* tie-in series, a set of ongoing stories – later joined by a handful of specials and miniseries – following the adventures of Benjamin Sisko and his crew aboard space station *Deep Space Nine*. In previous years, larger publishing houses like DC Comics and Marvel had held on to the reins of *STAR TREK*'s comic-book incarnations, but Malibu, a Californian studio known for tie-ins to the 'Mortal Kombat' video game and their original Ultraverse superhero titles, altered the landscape by mingling tried and tested talents with new artists and writers.

At a time when consumer speculation in comics was strong, Malibu were also quick to see the collector value in publishing special limited-edition variants of their titles, including covers with prism foil, silver or gold ink embossing, even short runs specially autographed by *STAR TREK* actors. Malibu's *STAR TREK: DEEP SPACE NINE* also broke new ground with spin-off titles like the *Terok Nor* one-shot 'prequel,' and most notably the crossover mini-series produced in association with DC Comics *STAR TREK: THE NEXT GENERATION* series, which was running concurrently; the title eventually ended at





'Pickpocket' was the middle story of a three-part issue penned by John Vornholt. It told the story of Dr. Bashir's investigation into strange thefts around the space station.

issue #32 in early 1996, when Paramount Pictures elected to withdraw the licenses for *STAR TREK* comics from their current publishers.

Special edition

Malibu stirred up interest in the *DS9* comic with a limited release 'preview' of two issues, starting with a series of special editions published in association with the magazine 'Hero Illustrated'; in the following years, these pre-bagged, sealed exclusives with their foil-stamped covers fetched a pretty price from collectors. Then, as the television show's second season was beginning, Malibu's first issue, featuring the two-part story 'Stowaway,' went on sale.

Several issues of *STAR TREK: DEEP SPACE NINE* came in both 'direct market' and 'newsstand' versions, with the latter printed on lower-quality paper with a matte finish, and sporting a barcode on the cover, but issue #1 was available in no less than seven different variants – these included a photo-cover edition, a black-cover version with an embossed foil logo, and a gold-foil special limited to a print run of 21,000, sold exclusively through the QVC shopping channel. Much of the early issues were the creations of writer Mike W. Barr and artists Gordon Purcell and Terry Pallot; Barr was a veteran of *STAR TREK* comics, having worked on Marvel's series set after *STAR TREK: THE MOTION PICTURE* and DC Comics post-*STAR TREK II: THE WRATH OF KHAN* series, while Purcell's art had appeared in DC's second *STAR TREK* title.

Matching the tone of early *DS9* episodes, the Malibu team worked to tell stories set firmly on the space station, but they were not above slipping references and in-jokes into their work, even in the very first issue; one character in 'Stowaway' resembles musician and former 'Entertainment Tonight' anchor John Tesh, a long-time *STAR TREK* fan. Early plotlines dealt with infections by mutant fungi, Cardassian war criminals, and runaway slaves, sometimes unknowingly pre-empting themes and ideas that would later appear in the television series. The majority of the title's plotlines kept to one or two issues, and Malibu also showed a willingness to experiment with shorter tales, beginning with issue #6's three-story collection; the middle tale 'Pickpocket' was written by *STAR TREK* novelist John Vornholt, who would later return to pen issue #16's 'Shanghaied.'

After Mike Barr left the comic in 1994, the title featured writers like Dan Mishkin, Charles Marshall, Jerry Bingham, Mark A. Altman, Colin Clayton, Chris Dows, and Laurie S. Sutton (who would later write much of Marvel's *STAR TREK: VOYAGER* title). Mark A. Altman, a noted sci-fi journalist and more recently the producer of the movie 'Free Enterprise,' made his mark on the title with the two-part 'Requiem,' a gripping story that played out a Bajoran take on 'The Diary of Anne Frank'; he followed this with further *DS9* tales in miniseries and one-shot spin-offs, and a short tie-in to the pilot episode of *VOYAGER*.

The clean, crisp art style drawn from Pallot's pencilling stayed with the comic

throughout its entire run, even as other artists like Leonard Kirk, Bruce McCorkindale, Rob Davis, and Tim Eldred took over drawing and inking the comic. 'Dax's Comet' by Bingham was the next milestone story, in issues #14 and #15, tapping into the issues of Bajor's religious beliefs in light of the return of an ominous comet; a year later, the episode 'Destiny' would touch on the same ideas in a different way. Sutton's 'Images' in issue #17 also predicted another hot-button idea from the television series, in the form of a Cardassian-Bajoran halfbreed – but unlike the screen character Ziyal, Sutton's Sueriel was a Bajoran spy under threat from the activist group known as The Circle.

Artistic license

The series was also free to craft the occasional comedic tale, like Vornholt's tale of Quark and Rom as unwilling alien galley slaves, or Mishkin's 'Deep Space Mine,' where the erstwhile Ferengi bartender swaps jobs with Commander Sisko. Mishkin also penned *STAR TREK: DEEP SPACE NINE*'s only three-part tale during the regular run, 'The Secret of The Lost Orb': a wide-ranging story that flowed back and forth through the wormhole, following the *DS9* crew as they tracked down a missing Orb of the Prophets, only to discover it in the hands



As a reference to the original series' 'Mudd's Women,' Issue 27 included a story entitled 'Mudd's Pets.'

Mudd's grandson

Later issues of the Malibu **DEEP SPACE NINE** comics attempted to introduce characters and places featured in other **STAR TREK** shows. A new storyline for the displaced Thomas Riker was developed, while one issue included a relation of the conman Harcourt Fenton Mudd.

In the story 'Mudd's Pets' the **DEEP SPACE NINE** crew encountered Harry Mudd's grandson, Horace Tiberius Mudd.

of the warlike Aresians. With an alien fleet threatening to raze Bajor to ash, Mishkin's story used the faith of Kira Nerys in her religion as a turning point in this dramatic tale; the last part of the story was a double-sized edition, marking the comic's 25th issue.

A few months earlier, in November 1994, Malibu were taken over by Marvel. When the **STAR TREK** comics were eventually relaunched in late 1996, several of the ex-Malibu staffers would return to the final frontier on the new titles, but at the time the changes in the company's lineup were largely kept clear of the *DS9* title. For the most part, the series had kept to its own strand of continuity, with only occasional connections to the ongoing events of the television show and the greater **STAR TREK** mythos, perhaps in an attempt to avoid contradictions; but toward the later issues, the writers introduced characters and ideas from both the original series and *ST: TNG*. As a nod to the titular character of 'Mudd's Women,' Randy & Jean-Marc Lofficier's two-part backup story



'Mudd's Pets' features one Horace Tiberius Mudd, the grandson of conman Harry, while Mishkin's 'Friend and Foe Alike' is more serious, following up the events of 'Preemptive Strike' in a confrontation between Chief O'Brien and Ro Laren, his former *Enterprise-D* crewmate-turned-Maquis rebel.

Final issues

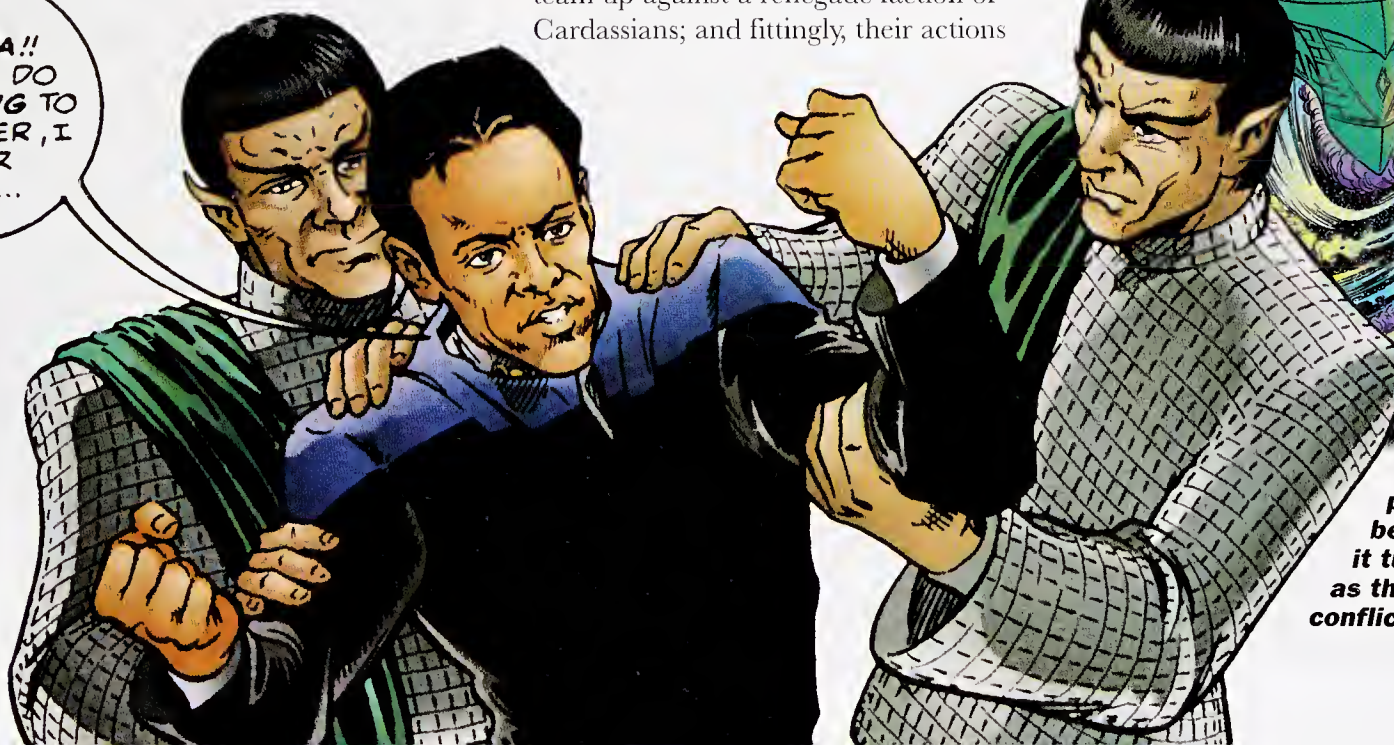
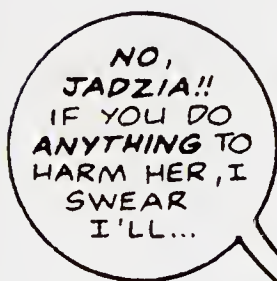
The last two-part of the series, issue #28 and #29's 'Sole Asylum' by editor Mark Paniccia, revisited another troubled *TNG* character, Thomas Riker; the transporter duplicate of William Riker seen in the episode 'Second Chances' and later at *Deep Space Nine* in 'Defiant'; Thomas's life as a Cardassian prisoner is disrupted by an errant scientist's attempts to use him to build a clone army. In the same issues, Paniccia co-wrote 'Enemies and Allies' with *VOLAGER* actor Tim Russ, telling a tale set in the mirror universe. The final issue of **STAR TREK: DEEP SPACE NINE** was 'Turn of the Tide' by Chris Dows and Colin Clayton, where Major Kira and Gul Dukat are forced to team up against a renegade faction of Cardassians; and fittingly, their actions

save not only *DS9*, but also Bajor and the Wormhole – a high note to end on.

As well as the run of regular issues, several more spin-offs grew out of the Malibu *DS9* series during its run. Rather than tie up the main title with a comparatively long tale over four issues, the publishers chose to release 'Hearts and Minds' as a mini-series, with a brief prelude in issue #9. Written by Mark A. Altman with art by Rob Davis and Terry Pallot, the storyline promised a scope of action impossible on the television show, pushing the Klingon Empire and the Cardassian Union to the brink of war – with the Federation caught in the crossfire. As Quark resists the advances of a woman intent on taking over his bar, Sisko attempts to keep a lid on the peace negotiations, while Dax and Bashir search for a lost Klingon warship; ironically, just a year later Altman's Cardassian/Klingon war concept would form the theme for the fourth season of *ST: DS9*. 'Hearts and Minds' proved popular enough that Malibu published a one-shot sequel, 'Lightstorm,' as well as a version of issue #1 with a holographic cover. The following year, Altman, Davis, and Pallot returned for 'The



'Hearts and Minds' promised storylines not to be seen on the TV show. As it turned out, elements such as the Cardassian/Klingon conflict were later used.



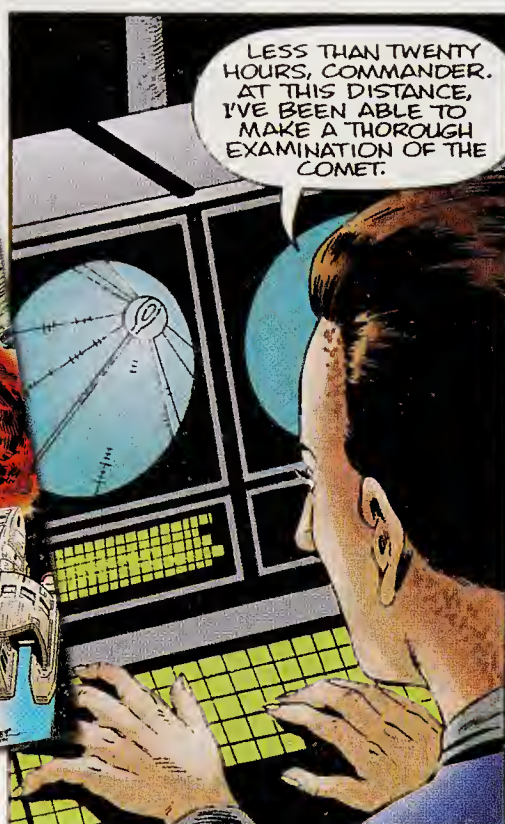


The two-issue storyline of 'Dax's Comet' pre-empted the DEEP SPACE NINE episode 'Destiny.'

Maquis: Soldier of Peace,' following Doctor Bashir's adventures after being caught in the plans of the renegade faction. The three-part series also featured backup stories such as 'Memoirs of an Invisible Ferengi' with pencils by Brian Michael Bendis, more recently known for his work on Jinx and Powers. Malibu also made history by working with DC Comics on the first ever inter-series, cross-publisher *STAR TREK* miniseries, bringing the crew of the *U.S.S. Enterprise NCC-1701-D* to *DS9* for a four-issue storyline.

In addition, there were several one-shot annuals and specials. In January 1995, Mike Barr's swan-song to the *DS9* series was published as 'The Looking Glass War,' bringing Curzon Dax from an alternate reality where a Dominion/Federation peace treaty has failed after the murder of Odo. Well realized with a rug-pull finale, it was a fine dénouement for Barr's tenure on the comic. Later that year, *Deep Space Nine's* crew experienced alternate worlds of a very different kind in one of the Ultimate Annual's three stories, 'No Time Like the Present.' Written by Laurie Sutton, with art by Leonard Kirk and Scott Reed, the story featured alongside John Vornholt's take on fairy tales 'The Nagus's New Clothes' and Mariano Nicieza's Worf story 'Small Victory.'

Worf also starred in his own solo special, released at the close of Malibu's run to mark



his introduction to the *DS9* cast in Season Four. As well as these, a 48-page special containing five short stories was published in August 1995, while a unique 'issue #0' tale called 'Terok Nor' by Mark A. Altman told a hidden tale of the space station's origins during the Cardassian occupation, with fully painted artwork by Trevor Goring. Malibu also instigated a 'Celebrity Series' imprint, which included 'Blood and Honor,' written by Mark Lenard, the actor behind Sarek and the Romulan commander of 'Balance of Terror,' and 'The Rules of Diplomacy,' a Nog story by his human alter-ego Aron Eisenberg.

A new beginning

The *DS9* comic might have continued on past its final issues if not for changes in the industry and marketing choices made at Paramount Pictures; at the end of 1995, the licenses to publish comics based on *STAR TREK*, *ST: TNG*, and *ST: DS9* at DC Comics and Malibu were retained in preparation for the launch of a new series of comics. This new set of titles would be published the following year under the Paramount Comics imprint, as part of a co-production between the studio and Marvel Comics.

The choice to hold on to the licenses also meant that Malibu's plans to launch a new tie-in title for *STAR TREK: VOYAGER*, beginning with a two-issue adaptation of the pilot episode 'Caretaker,' were canceled; although the comic, written by Mike Barr with art by Rob Davis and Terry Pallot, was completed,

it was never released. Malibu Comics was eventually absorbed into the Marvel line-up and ceased publication, but the crew of *Deep Space Nine* would later return to the comic-book realm, first in Marvel's 1996-97 monthly title, and later in Wildstorm's 'N-Vector' and 'Divided We Fall' miniseries. ♠

The artists at Malibu were given some leeway when it came to story development, but the characters had to resemble those from the TV show.



BACK ISSUES

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Volume 1 Issue 1

Briefings: *STAR TREK: INSURRECTION* Ships, The Borg, The Son'a
Interviews: Patrick Stewart, Rick Berman, Ira Steven Behr, Brannon Braga
Features: Creating Seven of Nine, The Crew that Never Was, Designing Tricorders, Herman Zimmerman's Production Diary (Part 1), From the Wormhole, An Inside Look at 'Dark Frontier'

Ref: STM001



Volume 1 Issue 7

Briefings: *U.S.S. Enterprise* History, The Cardassians, Holotechnology
Interviews: Nichelle Nichols, Max Grodénchik, Ronald D. Moore
Features: Andre Bormanis on Weapons and Tactical Systems, Scenic Art Department, 'STAR TREK: New Worlds,' Designing the Breen Attack Ship, Standing in for the Captain

Ref: STM007



Volume 1 Issue 2

Briefings: *Deep Space Nine*, Starfleet and the Federation, The Klingons, *U.S.S. Prometheus*
Interviews: Kate Mulgrew, D.C. Fontana, Jason Alexander
Features: *STAR TREK: INSURRECTION* Concept Art (Part 1), Herman Zimmerman's Production Diary (Part 2), Designing the Cardassian Freighter, *STAR TREK* Memories: Tim Russ

Ref: STM002



Volume 1 Issue 8

Briefings: *Delta Flyer*, Captain Picard, The Vulcans, The Kazon
Interviews: Rene Auberjonois, Jennifer Hetrick, Fred Freiberger
Features: Designing Stellar Cartography, 'STAR TREK: Klingon Academy,' *STAR TREK* Costumes: Seven of Nine, Romance Aboard the *U.S.S. Enterprise NCC-1701*, Andre Bormanis on the Borg

Ref: STM008



Volume 1 Issue 3

Briefings: *U.S.S. Enterprise NCC-1701*, Weapons, Transporters
Interviews: Leonard Nimoy, Armin Shimerman, Peter Lauritson
Features: *STAR TREK: INSURRECTION* Concept Art (Part 2), Designing the Akira Class, Dan Curry and the VFX team, Making PADDs, Alien Voices, Michael Westmore

Ref: STM003



Volume 1 Issue 9

Briefings: Starbases, The Ferengi, Starship Operations
Interviews: Robert Duncan McNeill, James Darren, Ricardo Delgado
Features: The Real *Starship Enterprise*, *STAR TREK: DEEP SPACE NINE - The Fallen*, 'Liquid Nitrogen: *STAR TREK*'s Visual Effects Secret, *STAR TREK* Stories: Creating the Alamo Model, Rocky Frie: Prop Supplier

Ref: STM009



Volume 1 Issue 4

Briefings: *U.S.S. Voyager NCC-74656*, Communications, Starfleet Uniforms: 2266, Romulans: 2200's
Interviews: Nicole deBoer, John de Lancie, Joe Longo
Features: Creating *STAR TREK: DEEP SPACE NINE* (Part 1), *STAR TREK: INSURRECTION* Concept Art (Part 3), Designing the *U.S.S. Defiant NX-74205*, *STAR TREK* Encyclopedias

Ref: STM004



Volume 1 Issue 10

Briefings: Computer Systems, The Krenim, Seven of Nine, *U.S.S. Enterprise NCC-1701-D* (Part 2)
Interviews: Marina Sirtis, J.G. Hertzler
Features: Matt Jefferies - Designing the *U.S.S. Enterprise NCC-1701*, Writer Robert J. Doherty, Visual Effects House Digital Muse, 'STAR TREK: New Worlds, New Civilizations,' *STAR TREK* Stories: Quark's ship on 1940's Earth

Ref: STM010



Volume 1 Issue 5

Briefings: *U.S.S. Enterprise NCC-1701-D*, Species 8472, Parallel Earths
Interviews: Garrett Wang, Brannon Braga
Features: Designing the Hypospray, Creating *STAR TREK: DEEP SPACE NINE* (Part 2), Ronald B. Moore on *STAR TREK*'s Visual Effects, Makeup Artist Karen Westerfield, *STAR TREK* Secrets: 23rd-century-style sideburns

Ref: STM005



Volume 1 Issue 12

Briefings: *U.S.S. Enterprise NCC-1701-A*, The Klingons, Stellar Phenomena
Interviews: Andrew Robinson, Robin Curtis, Brannon Braga
Features: Matt Jefferies - Shuttles and the Shuttlebay, Designing Borg Costumes for *STAR TREK: FIRST CONTACT*, Designing the Bat'leth, Andre Bormanis on *STAR TREK* medical equipment

Ref: STM012



Volume 1 Issue 6

Briefings: *U.S.S. Defiant NX-74205*, The Dominion, The Hirogen, Captain Kirk
Interviews: Brent Spiner, Denise Crosby on the Making of 'Trekies'
Features: DeForest Kelley: A Tribute, Creating *STAR TREK: DEEP SPACE NINE* (Part 3), Foundation Imaging, Andre Bormanis on Warp Technology, Jeri Taylor's 'Mosaics' & 'Pathways'

Ref: STM006



Volume 1 Issue 13

Briefings: *U.S.S. Voyager NCC-74656*, The Malon, Kirk's Crew
Interviews: Jonathan Frakes, William Campbell
Features: Designing Civilian Costumes for *STAR TREK: FIRST CONTACT*, A History of Klingon, *U.S.S. Voyager* Shuttlecraft, Creating the Dominion, Stephen Poe's Books, Illustrator Jim Martin, The *STAR TREK* Role Playing Game

Ref: STM013



Volume 1 Issue 14

Briefings: U.S.S. Enterprise NCC-1701-C, Starfleet Uniforms 2350's-2365, The Romulans, Propulsion Systems
Interviews: Robert Beltran, Chase Masterson
Features: Designing the Bridge of the U.S.S. Enterprise NCC-1701-D, Andrew J. Robinson's 'A Stitch in Time,' Designing the U.S.S. Equinox NCC-72381

Ref: STM014



Volume 1 Issue 15

Briefings: Deep Space Nine, Lore's Borg, 24th-Century Medical Equipment
Interviews: Majel Barrett Roddenberry, Rick Berman, William Sadler, Jon Povill
Features: Designing the Bridge of the U.S.S. Enterprise NCC-1701-D (Part 2), Ron Surma: Casting, Motion Control (Part 2), John Colicos: A Tribute, Elite Force Computer Game

Ref: STM015



Volume 1 Issue 16

Briefings: Earth History, The Jem'Hadar Attack Ship, Gamma Quadrant Races
Interviews: Denise Crosby, Nicole deBoer, Aron Eisenberg, John Meredyth Lucas, NASA's Janice Voss
Features: STAR TREK: The Animated Series, Designing the U.S.S. Enterprise NCC-1701-D (Part 3), A close look at the U.S.S. Voyager NCC-74656

Ref: STM016



Volume 1 Issue 17

Briefings: U.S.S. Enterprise NCC-1701, William Riker, Cardassian Ships, Spaceborne Life Forms
Interviews: Jeffrey Combs, Patti Yasutake
Features: Creating the Ferengi with Herb Wright, John Eaves on Arming DS9, 'STAR TREK: DEEP SPACE NINE Companion,' STAR TREK: The Animated Series (Part 2)

Ref: STM017



Volume 1 Issue 18

Briefings: U.S.S. Voyager NCC-74656, Alice, Kathryn Janeway, The Klingon Civil War
Interviews: Kate Mulgrew, Marina Sirtis, Josh Clark
Features: STAR TREK: VOYAGER: Season Six Visual Effects (Part 1), Designing the Delta Flyer, An Inside Look at 'Unimatrix Zero,' Designing the Borg Tactical Cube, STAR TREK: New Frontier

Ref: STM018 & Ref: STM18A



Volume 1 Issue 19

Briefings: U.S.S. Enterprise NCC-1701-B, The Trills, Think Tank, Starfleet Uniforms 2271
Interviews: LeVar Burton, Cecily Adams
Features: STAR TREK: VOYAGER: Season Six Visual Effects (Part 2), Designing the U.S.S. Voyager NCC-74656, Talking to an Alien, Aliens and Artifacts, Mad Officers, Andre Bormanis on what constitutes life in STAR TREK

Ref: STM019



Volume 1 Issue 20

Briefings: U.S.S. Relativity NCV-474439-G, Spock, The Varro, The Bajorans
Interviews: George Takei, John Savage, Kenneth Biller, Robert Blackman
Features: Ronald B. Moore's Visual Effects Journal: 'Fury,' Designing the U.S.S. Voyager NCC-74656, Reinventing the Klingons (Part 2), STAR TREK 'Ships of the Line' Calendar

Ref: STM020



Volume 1 Issue 21

Briefings: U.S.S. Enterprise NCC-1701-D, Federation Law, The Borg Queen's Ship, Standard Issue Kit 2266
Interviews: Tim Russ, Rene Auberjonois, Jonathan Del Arco
Features: Doug Drexler on his work as a STAR TREK makeup artist, Ronald B. Moore's Visual Effects Journal: 'Fury' (Part 2), Klingon Wooing

Ref: STM021



Volume 1 Issue 22

Briefings: The Raven, 23rd Century Aliens, Ferengi Pod, Worf
Interviews: Dwight Schultz, Jonathan Frakes, Tiny Ron, Merri D. Howard
Features: Designing the Interiors of the U.S.S. Enterprise NCC-1701-D, Doug Drexler on his work as a STAR TREK scenic artist, Gold Key Comics: STAR TREK's Original Comics

Ref: STM022



Volume 1 Issue 23

Briefings: U.S.S. Dauntless NX-01A, Federation Starships, The Borg
Interviews: Rick Berman, Alice Krige, Manu Intiraymi
Features: Creating the Borg, Borg Costumes, Assembling the Borg Queen, Designing Borg Ships, Borg Makeup, The Borg Evolve, Borg Species Designations, Becoming Borg

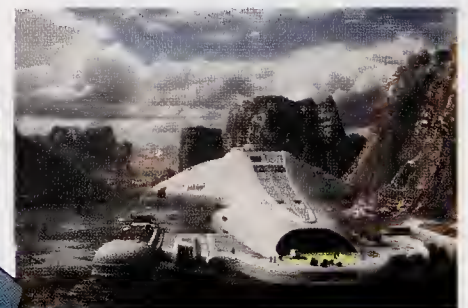
Ref: STM023 & Ref: STM23A



Volume 1 Issue 24

Briefings: Miranda Class, Wesley Crusher, The Vaadwaur, Starfleet Uniforms 2366-73
Interviews: Marc Alaimo, Susan Gibney, Martha Hackett, James Kahn
Features: Tim Earls: Set Designer, Designing Graphics: A Klingon control panel, Eden FX, Creating the Bajorans, Costumes for the Kai, Activision 2001, Captain Kirk and Computers

Ref: STM024



Inside Issue 24: Eden FX

Inside Issue 24:
The Borg



Volume 2 Issue 1

Briefings: U.S.S. Grissom NCC-638, Dr. McCoy, Q's Anti-time Future, 23rd Century Aliens
Interviews: William Shatner, Nichelle Nichols, Hans Beimler, Jonathan Del Arco, John Dwyer
Features: Designing the Future, Women of *STAR TREK*, On the Frontier, *STAR TREK* Guitar, *STAR TREK* VFX: Levitating Commander Riker

Ref: STM025 & Ref: STM25A



Volume 2 Issue 8

Briefings: U.S.S. Enterprise Refit, K't'inga-Class Battle Cruiser, V'Ger
Interviews: Stephen Collins, Robert Wise
Features: The Director's Edition, Spock and Xon, Director's Edition VFX, Finishing The Movie, Persis Khambatta, Visual Effects: 1979, Robert McCall, Harold Livingston: Writing the first *STAR TREK* movie, The Memory Wall, Production Design

Ref: STM032 & Ref: STM32A



Volume 2 Issue 2

Briefings: U.S.S. Stargazer NCC-2893, Dr. Bashir, Jupiter Station, Tactics and Maneuvers
Interviews: Roxann Dawson, John Logan, Eric Menyuk, Bryan Fuller
Features: Designing Species 8472, Designing Ares IV, *STAR TREK: VOYAGER* The Final Season, Q2: Father and Son, *STAR TREK: DEEP SPACE NINE* The Continuing Story

Ref: STM026



Volume 2 Issue 9

Briefings: U.S.S. Prometheus NX-59650, Geordi La Forge, Iden's Rebellion, Starship Operations
Interviews: Scott Bakula, Vaughn Armstrong, Brannon Braga, Robert Blackman
Features: Designing the Klingon Battle Cruiser, Obscure *STAR TREK* aliens, 'Starship Spotter,' 'Ships of the Line' Calendars, *STAR TREK* Science: Andre Bormanis on Enterprise NX-01's systems,

Ref: STM033



Volume 2 Issue 3

Briefings: U.S.S. Voyager NCC-74656, Kes, U.S.S. Equinox NCC-72381, Worlds of the Delta Quadrant
Interviews: Robert Picardo, Rick Berman, Michael Piller, and Jeri Taylor on Creating *STAR TREK: VOYAGER*, Brannon Braga
Features: Greatest Visual Effects, Greatest Makeups, Greatest Costumes, Designing *STAR TREK: VOYAGER*

Ref: STM027 & Ref: STM27A



Volume 2 Issue 10

Briefings: Delta Flyer, Scotty, Klingon Culture, Starfleet Uniforms 2270's-2340's
Interviews: Linda Park, Jeffrey Combs, James Horan, Andre Bormanis
Features: Designing the Inspection Pod with John Eaves, Visual Effects: 'Broken Bow,' Designing the Runabout with Rick Sternbach, On the Frontier with John D.F. and Mary Black

Ref: STM034



Volume 2 Issue 4

Briefings: Deep Space Nine, Kira Nerys, The Overlookers, Games and Sports
Interviews: Garrett Wang, Rick Berman, Michael Piller, Jeri Taylor on Creating *STAR TREK: VOYAGER*
Features: Captain Archer and the 22nd Century, Designing *STAR TREK: VOYAGER*, Greatest Props, *STAR TREK: VOYAGER*: The Writers Look Back

Ref: STM028



Volume 2 Issue 11

Briefings: Captain Proton, Tuvok, Freedom and Niagara Class, 24th Century Aliens
Interviews: Connor Trinneer, John Fleck, Phyllis Strong and Mike Sussman
Features: 'Canon' Books - the books that provide 'official' *STAR TREK* information, Unobtainium Model - the original U.S.S. Enterprise NCC-1701 shooting model

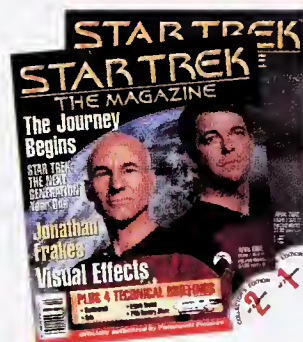
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Volume 2 Issue 5

Briefings: Pike's Starship Enterprise, Thomas Paris, Project Pathfinder, Starfleet Roles
Interviews: Cirroc Lofton, Kenneth Biller
Features: Reinventing the Ferengi, Second Unit, *STAR TREK: VOYAGER*'s Greatest Hair, Marvel Comics, Andre Bormanis on Suspended Animation, Bad Behavior, Designing the Type-12 Shuttlecraft

Ref: STM029



Volume 2 Issue 12

Briefings: Shuttlecraft, Data, Irina's Ship, 24th Century Aliens
Interviews: Jonathan Frakes, Maurice Hurley, Armin Shimerman, Majel Barrett
Features: DVD Box Sets, In the Beginning - *STAR TREK: THE NEXT GENERATION*'s birth, The Making of 'Encounter at Farpoint,' Imagining the Future, Visual Effects, 24th Century Props

Ref: STM036 & Ref: STM36A



Volume 2 Issue 6

Briefings: U.S.S. Enterprise NCC-1701-E, Tasha Yar, The Voth, Galactic Archaeology
Interviews: Patrick Stewart
Features: Gene Roddenberry, On the Frontier with John and Mary Black, 35 Years of *STAR TREK*, Who is in the Federation? Reinventing the Ferengi Part 2: The Melting Pot, 'Starfleet Command Orion Pirates,' *STAR TREK* Sets, Andre Bormanis on Gravity

Ref: STM030



Volume 2 Issue 7

Briefings: Starfleet Ships, Odo, The Dominion Fleet, 23rd Century Aliens
Interviews: Rick Berman
Features: Meet the Crew of *ENTERPRISE*, Director James Conway on the Making of 'Broken Bow,' DC Comics, John Eaves, The Trouble With Q, 'Enterprise' Lineage from schooner to starship, Andre Bormanis on searching for alien life

Ref: STM031

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 Jonathan Frakes, and The Design
 of Farpoint Station





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Features: Syd Mead on designing V'Ger, *STAR TREK* props – Klingon food, Starfleet Technical Database: Rick Sternbach on *Intrepid* Class Design Lineage, Image G, *ENTERPRISE* Visual Effects, Paint Your Own Borg
Ref: STM037



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Features: *STAR TREK: THE NEXT GENERATION*'s Second Season, Durinda Wood on Season Two's costumes, The Borg Attack, Designing the Klingon Raptor, 'STAR TREK Bridge Commander' – Activision's new computer game
Ref: STM038



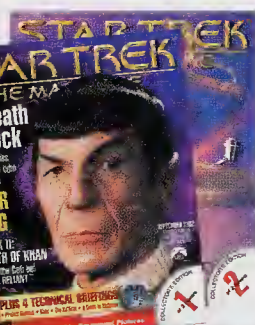
Volume 3 Issue 3

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Interview: Anthony Montgomery
Features: Designing the *Ti'Mur* with Doug Drexler, Hans Beimler on *STAR TREK: DEEP SPACE NINE*, Jim Mees on his time working on *STAR TREK*, Durinda Wood's costumes for *STAR TREK: THE NEXT GENERATION*, *STAR TREK: The Experience*
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Ref: STM040



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Volume 3 Issue 6

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Features: *STAR TREK NEMESIS*, *THE NEXT GENERATION* Season Four, Production Design: Locations, sets, and starships, *TNG* Season Four Makeup
Ref: STM042



Volume 3 Issue 7

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Interviews: Scott Bakula, Nichelle Nichols, Brannon Braga, Robert O'Reilly, Winrich Kolbe
Features: *ENTERPRISE* Visual Effects: Ronald B. Moore and Team, *STAR TREK* in Las Vegas, *STAR TREK* Makeup, *ENTERPRISE* Phase Cannons and Grappling Hooks, Starfleet Technical Database
Ref: STM043



Volume 3 Issue 8

Briefings: U.S.S. *Excelsior* NCC-2000, The Qomar, The Bajorans
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Features: ILM: Visual Effects, Designing the Klingon *Bird-of-Prey*, *TNG* Season Five overview, Introducing Ensign Ro, Pitching to Michael Piller, Season Five overview
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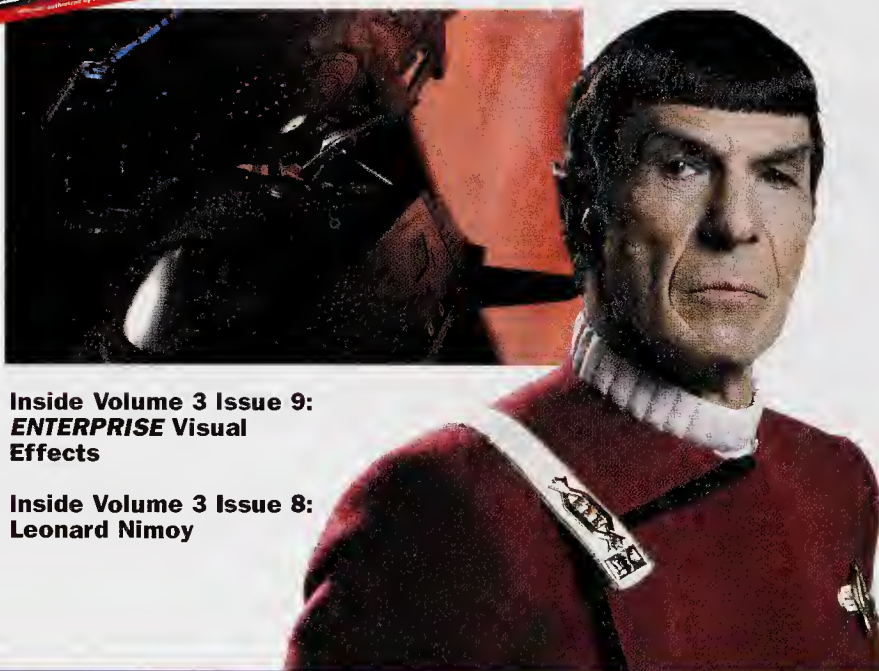
Volume 3 Issue 9

Briefings: Federation Vessels: 2161-2377, Kor, Raptor-class Scout Vessel, U.S.S. *Enterprise* NCC-1701-D: Deck By Deck
Interviews: Michael Dorn, Rick Berman, Dina Meyer, John Logan
Features: *ENTERPRISE* Visual Effects: Mitch Suskin and Team, Season Five Makeup, The Aliens of *STAR TREK III*, Starfleet Technical Database
Ref: STM045



Volume 3 Issue 10

Briefings: U.S.S. *Enterprise* NCC-1701-D, Counselor Troi, Romulan *Bird-of-Prey*
Interviews: Brent Spiner, Tom Hardy, Stuart Baird, Jonathan Frakes, John Logan, Marina Sirtis
Features: *STAR TREK NEMESIS* Starship Designs, Designing the *Scorpion*, Starfleet Technical Database, The Romulan Star Empire, The Kolaran Makeup, Starfleet Command III
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Inside Volume 3 Issue 9:
ENTERPRISE Visual Effects

Inside Volume 3 Issue 8:
 Leonard Nimoy

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STAR TREK Stories

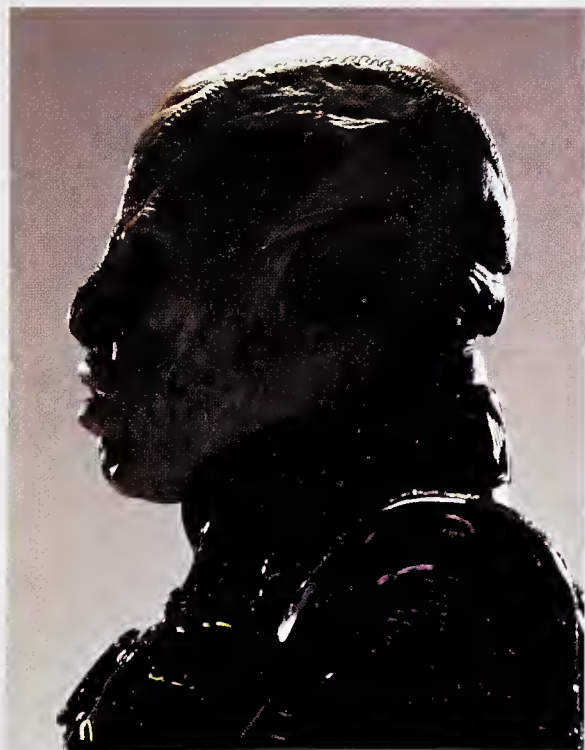
Looking through a Reman ear

Making Ears

For the Reman ears, Michael Westmore had to create something that was realistic and transparent.

Director Stuart Baird had some very clear ideas about what the Remans should look like. He gave makeup supremo Michael Westmore two different pictures. One showed the classic vampire makeup from the silent film 'Nosferatu'; the other showed a bat's ear. In this second picture, there was a light behind the ear so you could see that it was transparent. Stuart told Michael he wanted the same kind of feeling for the Reman ears.

Michael's solution was to make the ears out of gelatin. He chose this substance because it is transparent even when it is painted and has a consistency that is like real flesh. The ears were made by pouring gelatin into a heated mold. When they had cooled the ear, it was separated from the mold and the makeup artist inserted a wire that allowed him to bend the ear into different shapes. Finally the ears were glued to the rest of the makeup using a silicon-based adhesive. ☆



The Reman ears are closely modelled on bat's ears. This makes sense since the Remans also live in darkness.



Because the Reman ears are made of gelatin they are transparent even though they have have been painted.

COMING SOON

NEXT ISSUE ON SALE MARCH 5, 2003

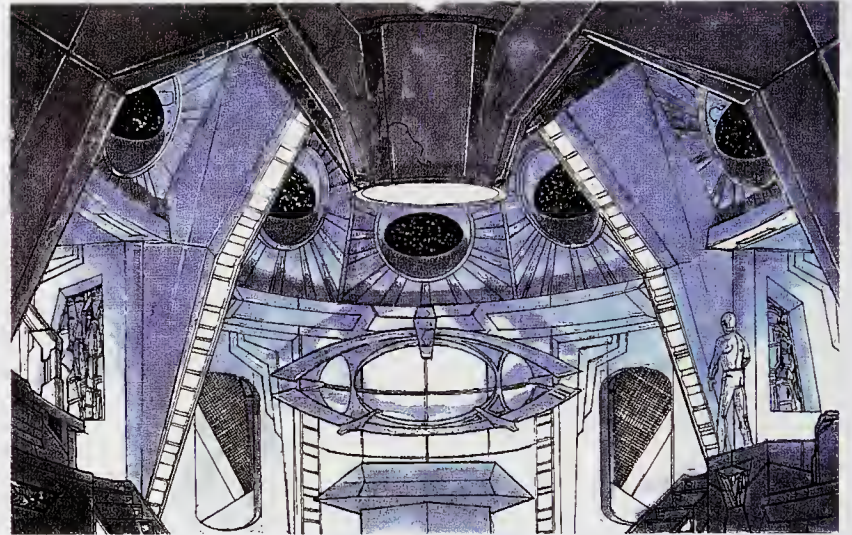


STAR TREK: THE NEXT GENERATION

We complete our look at TNG by examining the seventh season and the classic 'All Good Things ...'

Nana Visitor

The actress behind Kira Nerys looks back on her years on DEEP SPACE NINE.



Designing STAR TREK: DEEP SPACE NINE

To celebrate 10 years of STAR TREK: DEEP SPACE NINE, we're talking to the art department about the evolution of the station's interior, from Ops to the Promenade.

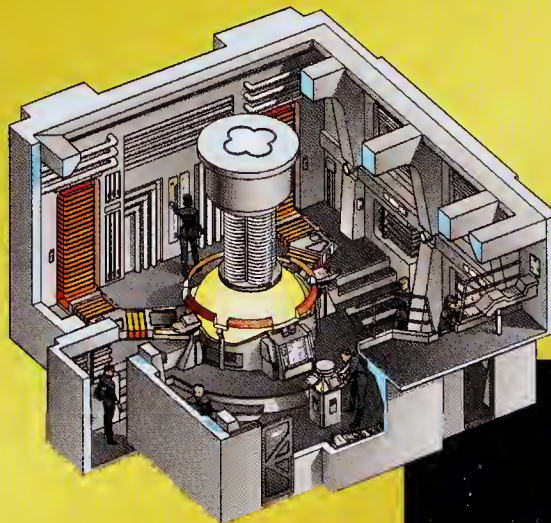
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